

SPECTRUM

THE BEST IN CONTEMPORARY FANTASTIC ART

22

EDITED BY
JOHN FLESKES





"Find and Edit" by Gofii Montes done for Adobe.



SPECTRUM 22

THE BEST IN CONTEMPORARY FANTASTIC ART

EDITED BY JOHN FLESKES



Electric Forest by Android Jones.

Spectrum 22: The Best in Contemporary Fantastic Art copyright © 2015 Flesk Publications LLC under license from Spectrum Fantastic Art LLC. All Rights Reserved.

Grand Master Award text copyright © 2015 Gary Gianni. Year in Review copyright © 2015 John Fleskes. All rights reserved.

Spectrum Fantastic Art™ is copyright and trademark Spectrum Fantastic Art LLC. Flesk Publications™ and the Flesk Publications logo are copyright and trademarks of Flesk Publications LLC.

All rights reserved. No part of this book may be reproduced, stored in a retrieval system or transmitted in any other form or by means electronic (including Internet websites), mechanical, photocopying, recording, or in any other form or by any means, without prior written permission from the publisher and copyright holder(s). A Flesk Publications edition by arrangement with Spectrum Fantastic Art. While the editors have made every effort possible to publish full and correct credits for each work included in this volume, sometimes errors of omission or commission may occur. For this, the editors are most regretful, but hereby must disclaim any liability.

Photo credits: Greg Preston/Sampsel Preston Photography: 7, 8, 10, 13, 14, 15, 17, 21, 55, 57, 103, 161, 163, 177, 199, 201, 237 and 239; John Fleskes: 6, 29, 31. Colin and Kristine Poole: 12. Photographs for and copyright © 2015 Spectrum Fantastic Art.

Artwork credits: Page 112: Batgirl is ™ & © 2014 DC Comics. All Rights Reserved. Used with Permission. Page 113 and 118: Batman is ™ & © 2014 DC Comics. All Rights Reserved. Used with Permission. Page 112 (left), 122, 123 (left and upper right) and 124: © 2014 Marvel Characters, Inc. All Rights Reserved. Used with Permission. No art may be reprinted, used in any fashion, or posted without the permission of the rights holder(s).

Thank you to Brom, Alice Carter, Mark Chiarello, Addison Duke, Craig Elliott, Arnie and Cathy Fenner, James Gurney, Charles Kochman, Iain McCaig, Virginie Ropars, Mark Schultz, Martin Timins, Tim Underwood and Terry Whitlatch for offering insight into the 2014 "Year in Review" article. Writing a piece that is reflective of a community and a year is a daunting task made all the much easier by their various perspectives on noteworthy topics, interesting news items, good books to highlight and any thoughts relating to 2014 that offered a range of topics to properly cover the "Fantastic Art" genre for the year.

A special thank you to Greg Preston and Sharon Sampsel (sampselpreston.com) for taking the artists' photographs and to Murray Elliott of Mega Pixels Digital (megapixelsdigital.com) for the loan of the Phase One camera and digital back that were used by Sampsel and Preston during our "Spectrum Fantastic Art Live" event. Additional thanks to Justin Crain for taking promotional shots during the event.

megapixels
DIGITAL

Our additional gratitude to Rachel M. Silva for providing the watercolor swatch backgrounds used in this volume.

Cover artwork "The Magician of the Mountain" by Bastien Lecouffe Deharme.
Back cover artwork "Orange Is Not Your Color" by Tran Nguyen

Spectrum Advisory Board: Brom, Alice A. Carter, Mark Chiarello, James Gurney, Charles Kochman and Iain McCaig. Honorary Spectrum Advisory Board members: Harlan Ellison, Arnie and Cathy Fenner and Tim Underwood.

Edited and designed by John Fleskes. Copy edited by Martin Timins. Additional copy edits by Cathy and Arnie Fenner. Production assistance by Joshua Ford, Keith Silva and James Walker II.

First Printing, November 2015. Printed in Hong Kong.
Paperback edition ISBN: 978-1-933865-80-5
Hardcover edition ISBN: 978-1-933865-81-2

Artists, art directors and publishers interested in receiving entry information for the next Spectrum competition can visit spectrumfantasticart.com for details. Printable entry forms are available. Call for Entries posters (which contain complete rules, lists of fees and forms for participation) are mailed in October each year.

fleskpublications.com
spectrumfantasticart.com
spectrumfantasticartlive.com



CONTENTS

6	Spectrum 22 Judging Event
7	Meet the Jury
12	The Spectrum Muse
13	Spectrum Fantastic Art Live and Awards Ceremony
14	Call for Entries Poster Artist: Victo Ngai
15	Wylie Beckert: Rising Star Award
16	Scott Gustafson: 2015 Grand Master Award by Gary Gianni
20	Year in Review by John Fleskes
36	Advertising
54	Book
102	Comics
128	Concept Art
160	Dimensional
176	Editorial
198	Institutional
236	Unpublished
302	Artist Index
304	Spectrum 23 Call for Entries



Left to right: Dice Tsutsumi, Justin Gerard, Annie Stegg Gerard, Virginie Ropars and Greg Ruth at the Spectrum 22 judging event.

SPECTRUM 22 JUDGING EVENT

For the Spectrum 22 jury selection, John Fleskes reached out to five prominent artists; Justin Gerard, Virginie Ropars, Greg Ruth, Annie Stegg Gerard and Dice Tsutsumi. The jury members are exceptional in their respective areas and meet the criteria of our high standards. They are important creators, storytellers and artists who inspire and take part in shaping the arts community in a positive way. They are admired by their peers, and most have either been nominated for or been the recipient of a Spectrum award in the past. Dice was further acknowledged by his Academy Award nomination, along with co-director Robert Kondo, for *The Dam Keeper* in 2014.

The jury selection is based on a variety of criteria. A working contrast in styles, genres and personalities is important to make sure the field is best represented through greater diversity, but equally important is bringing together people who will respect and enjoy one another's company. Creators with multiple interests are pivotal in shaping each annual volume of *Spectrum*. Those who educate or serve as art directors, for instance—as well as those who are exceptional contemporary artists—are instrumental in understanding the full range of effort and ability that goes into each submission. We also look for those who have a positive outlook for the fantastic-art field. Additional pluses are those who are knowledgeable about an assortment of art forms and methods and who can express their opinions intelligently.

The Spectrum 22 jury event was held at the Flesk Publications offices in Santa Cruz, California, on February 28, 2015. After an explanation of the process in the morning, the jury dug in, reviewed the entries and cast their votes between 9:30 a.m. and 5:30 p.m. Afterward, we immediately moved into the awards considerations. All of the prints and digital entries that were earmarked for discussion were presented to the

jury as a group. The merits of each were considered as they trimmed down the selections to five nominations in each category. This process wrapped up at 9:30 p.m.

The process during the day consists of each jury member voting independently and anonymously. Even though we bring all of the judges together to cast their votes, we discourage discussion, to allow each person to vote privately (the exception being during the awards-nomination process, which the jury selects as a group). It is the quality of the finished piece that warrants the inclusion of the art in Spectrum, not the artist's name. If three or more votes out of five are received for a particular piece, then the art is marked for inclusion in Spectrum. The core of the jury event is centered on the process being fair and the responsibility that we take in maintaining the ethics of Spectrum.

Equality is deeply ingrained in the Spectrum doctrine. The process for the jury selection, followed by their role in selecting the art, must be an honest one. There are never any personal motives involved, and no single artist should have an edge over another. Making sure that each artwork submitted for the year has an equal chance at being seen, followed by an equal opportunity to be selected, is paramount.

We do not prescreen any submissions. It is not up to anyone outside of the jury to pass judgment on any art. Nor is it our position to encourage any judge to vote in a particular way. Every piece of art that is submitted is viewed by each of the jury members. The judges are excluded from voting for their own work, and they cannot be considered for an award. On behalf of the entire Spectrum and Flesk team, we would like to thank the jury members for spending their weekend being a part of Spectrum. Let's meet the jury.



The Cave

JUSTIN GERARD

From the moment Justin Gerard first learned that the crayons were meant for coloring and not for eating, he has been drawing. He began painting later in life, after he found a *Step-by-Step Graphics* guide on Peter de Sève. Armed with this and inspiration from the works of Arthur Rackham and other golden age illustrators, he began creating narrative-driven images to inspire himself and others. Justin has a special love for the golden age illustrators. He has made a long and detailed study of their brains in an effort to distill their collective genius into a drink, which he might sell for millions. While Justin has always derived a great deal of inspiration from nature and human history, his favorite source of inspiration is story. The works of J.R.R. Tolkien and C.S. Lewis have remained constant sources of inspiration throughout his career. Justin gave up a life of gambling, piracy and horsethieving in 2013 to marry Annie Stegg.



Photo by Greg Preston for Spectrum Fantastic Art



VIRGINIE ROPARS



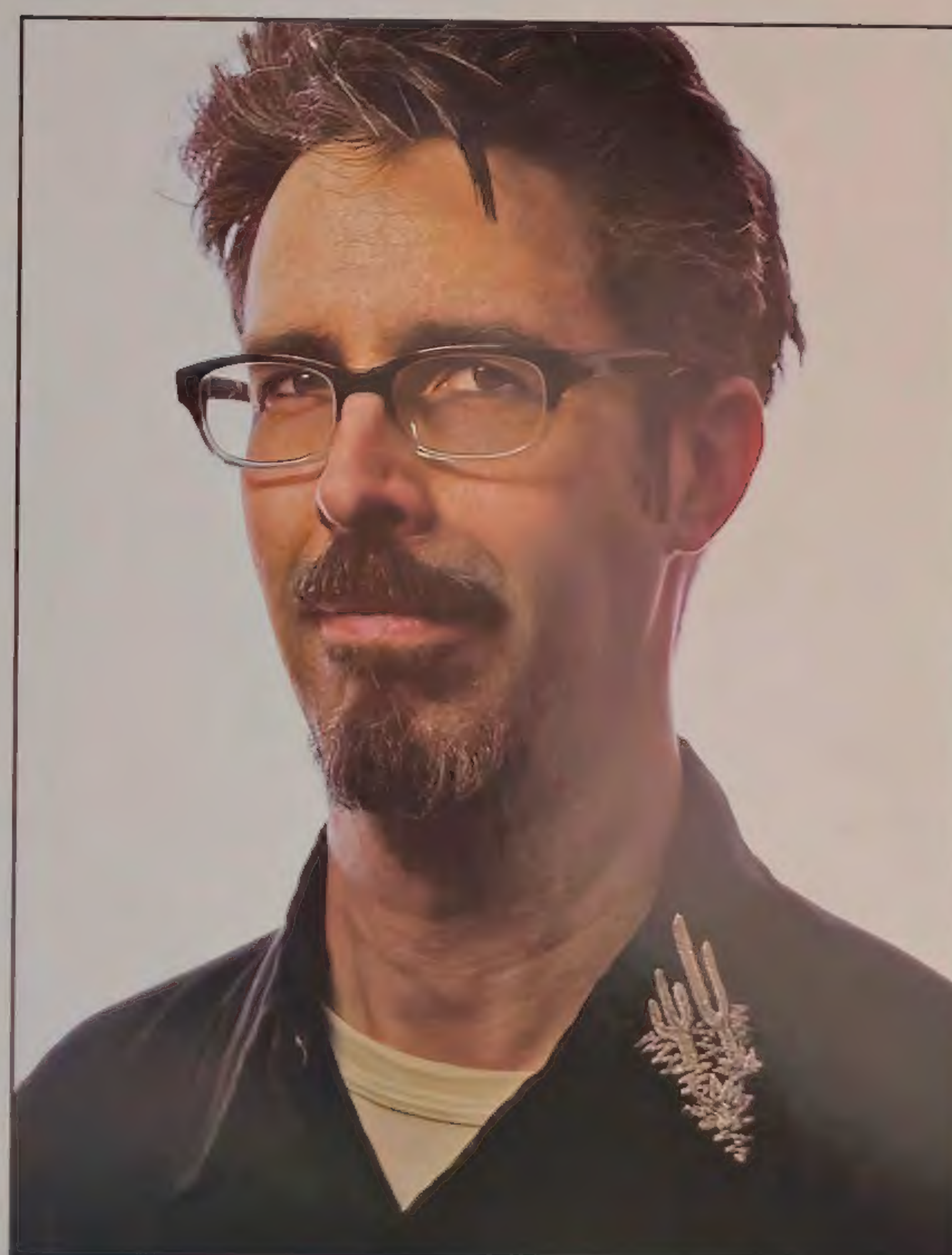
Photo by Greg Preston for Spectrum Fantastic Art

Formerly a designer for the video-game industry, Virginie Ropars is a multifaceted artist of international renown who is as talented in 2-D as she is in 3-D. Her gorgeous and unique original sculptures reside in many prestigious collections, and she has been profiled in numerous magazines, websites and books throughout Europe, Russia and the U.S. In addition, she is a Spectrum alumnus who, over the last seven years, has been honored with a Silver Award in *Spectrum* 17, a Gold Award in *Spectrum* 19 and a Gold Award in *Spectrum* 20. Aside from her personal works, she often collaborates with renowned artists on dimensional versions of their art works. She was born and still lives in France.



GREG RUTH

Greg Ruth is the author of *The Lost Boy*, a New York Times best-seller, and has worked on books and comics since 1993. He has published work through *The New York Times*, DC Comics, Fantagraphics Books, Caliber Comics, Dark Horse, HarperCollins, Macmillan, Hyperion, Simon & Schuster, Random House, Tor and The Criterion Collection. He has created two music videos for Prince and Rob Thomas and has worked on nearly a dozen children's picture books, including *Our Enduring Spirit* (with Barack Obama), *Red Kite, Blue Kite* (with Ji Li Jiang), *A Pirate's Guide to First Grade* and *Recess* (both with James Preller) and his latest from Feiwel & Friends, titled *Coming Home*. His comics work includes *Conan: Born on the Battlefield* (with Kurt Busiek), *Freaks of the Heartland* (with Steve Niles), *Sudden Gravity*, *The Matrix Comics* and *Goosebumps* (with R.L. Stine) and is currently wrapping the graphic novel *INDEH* (with Ethan Hawke) and preparing to launch two sequels to *The Lost Boy*, from Scholastic Graphix. He lives and works in Western Massachusetts.





The Toad

ANNIE STEGG GERARD



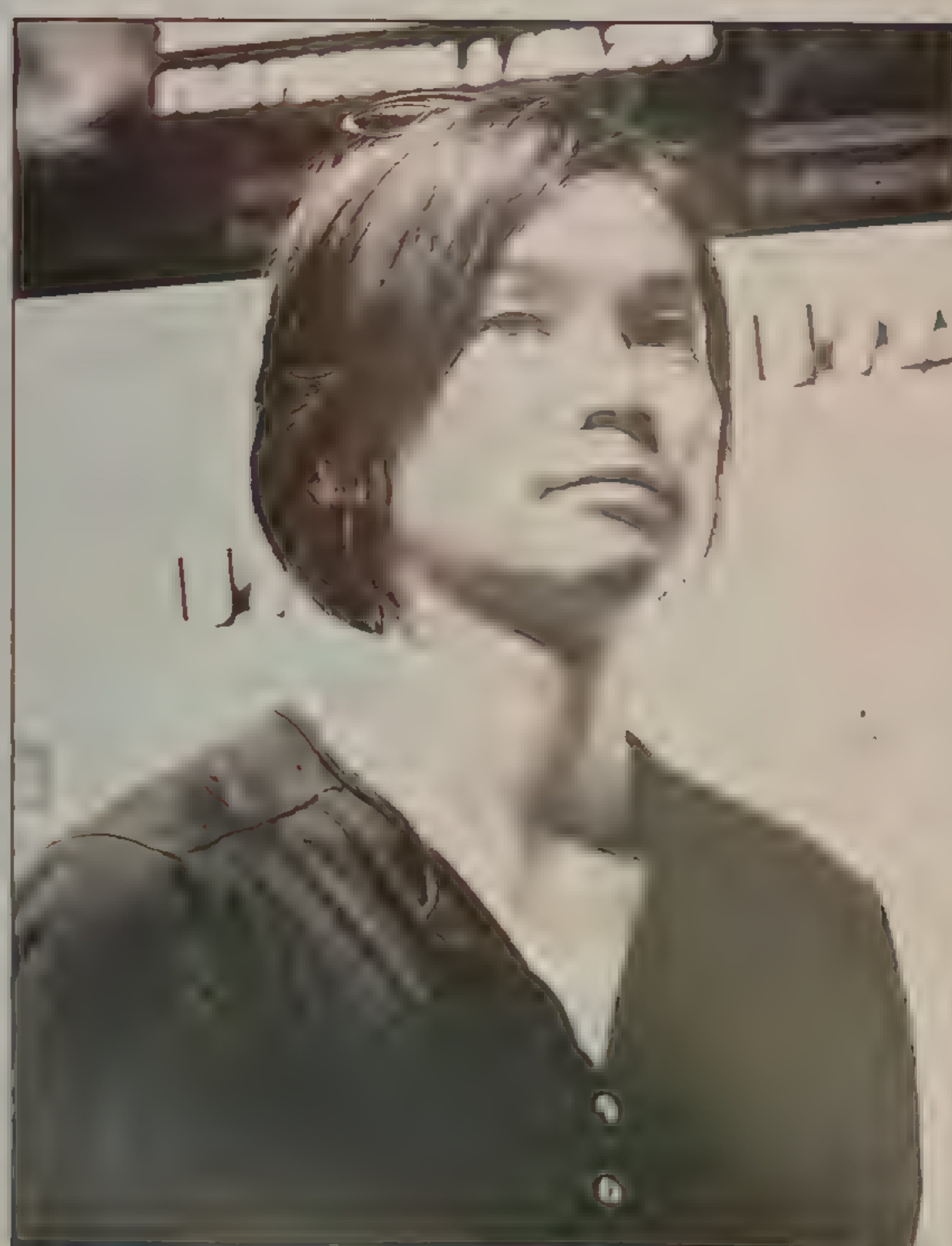
Photo by Greg Preston for Spectrum Fantastic Art

Annie Stegg Gerard has always loved to paint. Her art career began at 7, when she participated in her first art show at school. Since then she has never stopped painting and has worked for clients around the world. Inspired by nature, folklore and mythology, her work evokes emotion and imagination in the viewer. Annie has a special love for the 18th-century Rococo painters, who have had a large influence on her own method. She finds inspiration in their imagination and the dreamlike palette and lively brushwork that combine to create a wonderful atmosphere of enchantment. She believes that they sought to transport us to different worlds and fantastic places through their works. In her own work—known for its beautiful, enigmatic figures and lively creatures—Annie strives to depict this same transportive effect to the viewer. She and her husband live in northern Georgia with their dog and two cats.



DICE TSUTSUMI

Daisuke "Dice" Tsutsumi, originally from Japan, is an illustrator, painter and philanthropist. Dice's paintings have been exhibited around the world, and his first children's book, *I Can Hear*, was published in Japan in 2009. A graduate of The School of Visual Arts in New York, Dice has worked as a visual development/color key artist at Blue Sky Studios on *Ice Age*, *Robots* and *Horton Hears a Who*. His credits at Pixar Animation include lighting art director for *Toy Story 3* and *Monsters University*. Dice is passionate about charity work and spearheaded both the Totoro Forest Project and Sketchtravel. Most recently, Dice co-founded Tonko House, a studio focused on creating animated narrative content.





The Spectrum Gold, Grand Master and Silver Awards

THE SPECTRUM MUSE

When the new director, John Fleskes of Flesk Publications, assumed his role with *Spectrum 21*, he began to lay the foundation for an entirely redesigned award to further serve as an encouragement through the form of respect and support for the artists whose works are selected by the Spectrum jury for special recognition.

"The Spectrum awards have always been about providing the artists with an award that they could call their own," explains Fleskes. "I wanted to hand out an award that people would hold and say, 'This is too nice to be an award!'"

Fleskes selected the fine artists Colin and Kristine Poole to redesign the award and gave the Pooles *carte blanche* to come up with a concept and design.

"We often hear of the artist's muse," explains Colin Poole. "Of the nine Muses in ancient Greek mythology, there actually wasn't a Muse for the visual arts. In those times, painters and sculptors were considered merely technicians who copied nature. Given the incredible range of imagination and creativity demonstrated by artists in this field, it seemed like the perfect opportunity to create the Muse of Creation to reward their achievements.

"In this version, the Muse is portrayed as a classic, French-style sculpture, an elegant presence you might find on a monument in Paris—quiet, simple and direct. She is wearing an elaborate horned headdress that can be seen either as ornamentation or as part of her being. In this rendering, the Muse is enchanted by the artist's creation and is herself presenting an award to the artist. In her outstretched hand is the 'flame of creation'—a three-dimensional adaptation of the Flesk Publications logo.

"We have both worked in bronze foundries and have cast our own work start to finish—including molding, wax pouring and chasing, investing with ceramic shell, pouring the actual bronze, de-vesting and chasing the bronze and patination. Kristine's experience with silver casting also came into play as the Muse progressed. This background in bronze and silver-casting processes proved critical, as we were able to take on parts of the production that were too expensive to hire others to do, parceling out the mold-making and the welding/patinas to the

best in their fields in Santa Fe.

"We would like to express our immense gratitude to all of the people who jumped in to help and, in particular, special thanks to Brad Neighbor, Chris Gugelman, Mike Massey and Diane Tintor."

"Beyond the recognition of individual achievement, the awards—the iconic trophy, the ceremonies, the traditions—are a celebration of us all, of the art community as a whole," add Spectrum founders Cathy and Arnie Fenner. "The more attention that is attained for what we do the better it is for everyone. And awards—and the electricity and excitement of presentation ceremonies—are invaluable ways to grow the public's awareness and, hopefully, appreciation of who we are. They're educational moments.

"That was the motivation behind the Spectrum Awards ceremony as part of Spectrum Fantastic Art Live. It would have been infinitely easier—and cheaper—to give the awards out in a hotel ballroom or in the convention center, but where's the fun in that? Artists and their works affect our lives every day in an infinite number of ways, so it only seems right that for at least one night of the year there's a spotlight on the art community with a gala in a real theater with all the trappings."

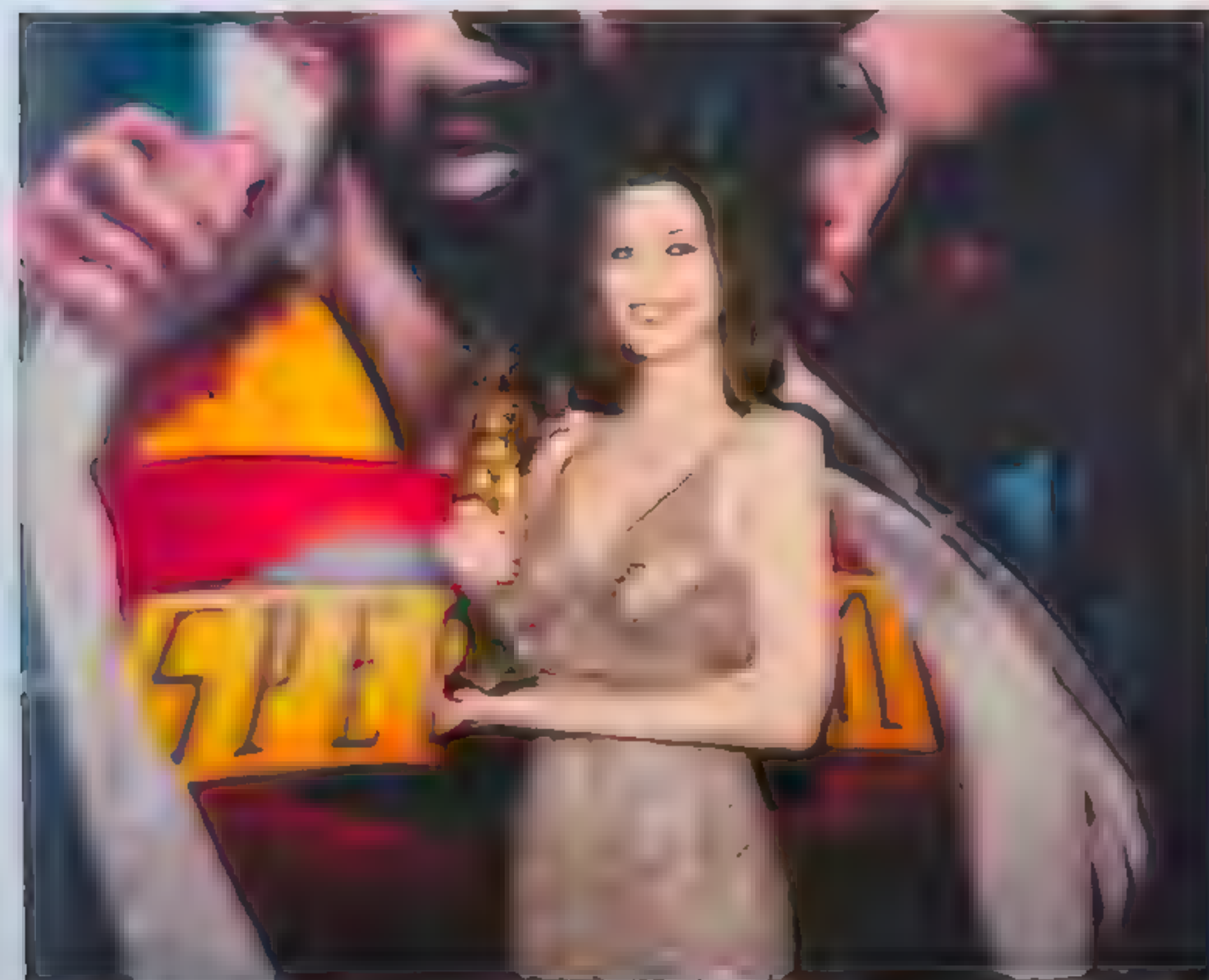
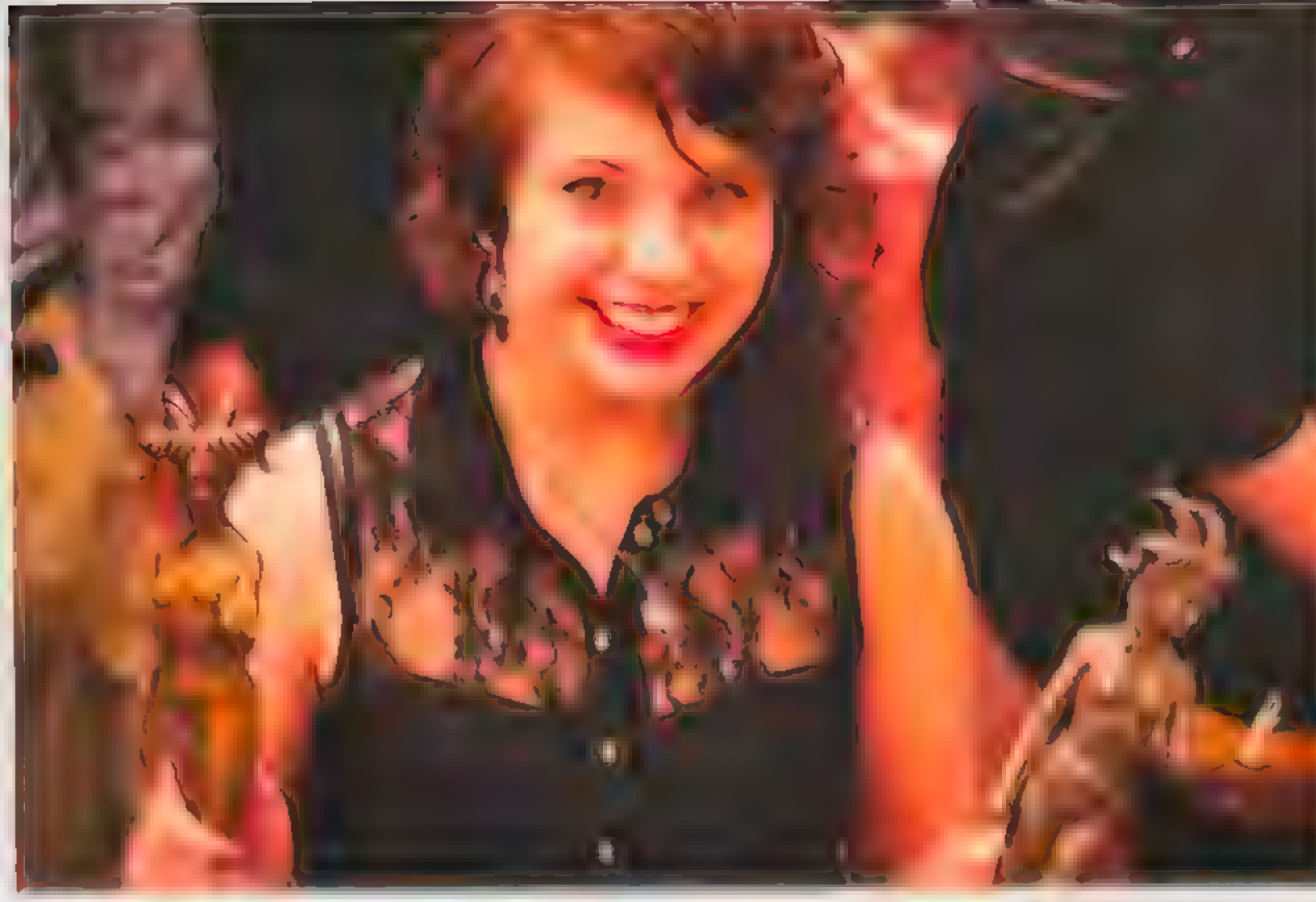
The Silver Awards are bronze with a silver nitrate patina. This creates the luster of silver while still being decidedly a bronze. The flame of creation is cast in sterling silver. The Gold Awards are bronze with a golden patina. The flame of creation is sterling silver gilded in 24K gold.

Around the base of the sculpture, inscribed text alludes to the ancient cuneiform writing pressed into clay tablets and features the artists' invocation to the Muse of Creation: "Sing within me, Muse. Dwell in my imagination. Inspire me to bring forth my creations."

The Grand Master Award is distinctive, so the sculpture has additional embellishments that are iconic to the body of the work of this year's recipient—a nod to his or her unique brilliance.

All of the bronzes have a polished black marble base.

The new, redesigned Spectrum award was unveiled at the Spectrum 22 awards ceremony on March 23, 2015, at the historic Folly Theater in Kansas City, Missouri.



Top row, left to right: Gary Gianni during his speech while presenting the Grand Master Award. Audrey Benjaminsen holding her gold and silver Spectrum Awards at the after-party. Arnie Fenner presenting his keynote speech highlighting the Spectrum community. Middle: The Spectrum community showing their love for Allen and Vicki Williams. Bottom row, left to right: Cynthia Sheppard backstage with her Spectrum Award. I. Scott and Patty Gustafson at the after-party holding Scott's Spectrum Grand Master and Silver awards. Colin Nitta painting at his booth during the SFAL event.

SPECTRUM FANTASTIC ART LIVE

Created in 2012, Spectrum Fantastic Art Live (SFAL) is the annual show where the artists and students are the stars. SFAL promotes diversity in the arts and provides educational opportunities. The event puts students, professionals, attendees, art directors and studios together to help build connections and jobs. SFAL is the event that celebrates the fantastic arts. Its mission is to grow the appreciation of fantastic art across all media. Its goal is to honor the artists and put on a fantasy-art convention that anyone is welcome to attend and enjoy. Creators can display, share and sell their originals, prints, sculptures, crafts and toys as well as participate in presentations, panels, portfolio reviews, workshops and educational opportunities.

For peers, students, collectors and fans of fantastic art, SFAL delivers access to professionals and their creations. These artists have worked in every industry, ranging from films and video games to all forms of

publishing, sculpture, fine art and beyond. SFAL is a platform to sell and promote their products and a venue to network for these industries. It empowers and supports these artists. It is a place where all artists and students are welcomed without prejudice, where the art and the artists are the purpose, and where artists aren't bumped by corporations or excluded because of style or methodology. The most recent three-day gathering ran May 22-24, 2015, in Kansas City, Missouri.

Held in conjunction with the event was the Spectrum 22 awards ceremony. This year's awards were presented on May 23 at a gala ceremony held at the historic Folly Theater. A special thanks to our Spectrum 22 jury, who made the selections: Justin Gerard, Virgínie Ropars, Greg Ruth, Annie Stegg Gerard and Dice Tsutsumi.

To learn how to be a part of SFAL in 2015, please visit spectrumfantasticartlive.com.

CALL FOR ENTRIES POSTER ARTIST



Photo by Greg Preston for Spectrum Fantastic Art

"The girl represents the role of an artist, bringing colors and surprises into predictable routines [monochromatic checker background]. She's not afraid of breaking rules and restrictions, represented by the leech monsters in square checker suits, which suck blood and fun out of life."

—Victo discussing "Rule Breaker."



VICTO NGAI

Originally from Hong Kong, Victo Ngai graduated from the Rhode Island School of Design and is now a New York-based illustrator. *Forbes* magazine named Ngai as one of its 30 Under 30 honorees (in the category of Art and Style), and she has been a gold medalist at the Society of Illustrators in New York. "Victo" is a nickname derived from Victoria—a leftover from Hong Kong's British colonial days.

Victo creates art for newspapers and magazines, including *The New York Times* and *The New Yorker*. She also illustrates books for publishers such as the Folio Society, Abrams and Tor Forge, and she has worked on ad campaigns for McDonald's, IMAX, MTA Art for Transit (New York subway), Lufthansa, General Electric and other companies.



Title: Sword of Purpose
Medium: Pencil and digital Size: 11 x 17 in.

SPECTRUM RISING STAR

"This is just the most amazing community, and I'm so glad to be a part of it. Thank you!"

—During Beckert's acceptance speech at the Spectrum 22 Awards Ceremony



Photo by Greg Preston for Spectrum Fantastic Art

WYLIE BECKERT

Spectrum Fantastic Art was proud to announce the introduction of the Rising Star Award at the Spectrum 22 awards ceremony. This award recognizes and acknowledges an emerging artist who demonstrates exceptional abilities and dedication in the fantastic-art arena.

The origins of this new award began with the arrival of the sculptors Colin and Kristine Poole at the 2014 "Spectrum Fantastic Art Live" (SFAL) event. They had the pleasure of spending hours perusing the other artists' creations and found impressive and particularly striking work in the Artists' Alley. The emerging artists they encountered are producing works of truly remarkable merit. Their energy, spirit, creativity, talent and determination were so inspiring that the Pooles wished these young artists could be recognized for their accomplishments and contributions along with the more-established artists. After a conversation with Spectrum director John Fleskes, their wish became a reality. The Pooles and Fleskes discussed and refined the details that led to the creation of the Rising Star Award.

These are our future stars. It was our pleasure to open the 2015 Spectrum award ceremonies by highlighting the efforts of unique and fresh voices, for our youth work tirelessly to break new ground and forge the future. We are honored to show them how important they are. The Rising Star Award also is intended to encourage all newcomers to stay focused on their work and persevere through the challenges they will face in building a career in the creative arts.

"Spectrum began with the goal of providing recognition to the many artists often working in anonymity whose art was overlooked because of subject matter," explain Spectrum founders Arnie and Cathy Fenner. "The intent was to help give a voice to those who weren't being heard. The awards for the competition are extensions of the desire to both spotlight achievement and to elevate the public's awareness of our field, of what we do, of who we are and what we love. Spectrum respects the past, celebrates the present and embraces the future. The Rising

Star Award, thanks to the vision and generosity of Kristine and Colin Poole and the enthusiastic leadership of John Fleskes, is a wonderful expression of 'embracing the future' and will help Spectrum continue its 22-year mission of discovery, recognition and encouragement."

The nominees for the Rising Star Award were chosen at SFAL on May 21 and 22 by Arnie and Cathy Fenner, John Fleskes, Dan dos Santos, and Colin and Kristine Poole.

All artists who exhibited at "Spectrum Fantastic Art Live" in May 2015, who have worked professionally for less than five years and who demonstrate exceptional imagination, skill and dedication to their art were considered. From this group, Tommy Arnold, Wylie Beckert and Victor Maury were nominated. The ultimate winner, Wylie Beckert, was selected by the Pooles and announced during the Spectrum 22 awards ceremony at the Folly Theater in Kansas City, Missouri, on May 22. This award is a remarkable opportunity for emerging artists to have their work presented to the larger community and to make valuable connections and contacts.

As this year's winner, Wylie Beckert receives the bronze Rising Star Award created by Colin and Kristine Poole, an artist feature in *Spectrum 22* and a complimentary artist's table at the next SFAL event. This will be an annual award.

Wylie Beckert is a self-taught illustrator and fine artist with a love of all things fantasy. Working in a variety of traditional and digital media, she incorporates pencil work and transparent layers of color to build paintings with flowing lines, rich textures and a dramatic balance of light and dark. The simultaneously grim and playful images she creates are distinguished by vivid characters and an emphasis on storytelling, offering a window into a fantastical world that is both sinister and inviting. Wylie's illustration work has most recently found itself in books, magazines, advertising and games, but she's at home anywhere there are walls to be adorned or stories to be told.



Title: Little Red Riding Hood Date: 1994 Medium: Oil on masonite Size: 22 x 17.5 in.

SPECTRUM GRAND MASTER



Photo by Greg Preston for Spectrum Fantastic Art

"I can't help but think that there's been some mistake here, and I really don't know what to say. I thank my wife, Patty, and my friends and family. This is hard to believe, and I never really imagined this could happen.

It's funny, but over the years, working alone in the studio, I've tried to do my best work and have always wondered if anyone would notice. And now I know, thank God, someone did. Thank you all very much!"

—During Gustafson's acceptance speech at the Spectrum 22 Awards Ceremony



SCOTT GUSTAFSON

ODE TO JOY: THE ART OF SCOTT GUSTAFSON

BY GARY GIANNI

Two men were talking quietly at the next table. I must confess to eavesdropping when dining alone at the club...

"Don't know much about art, but I know what I like."

"Why do you need to say such a thing, Reggie? You've eyes in your head—and feelings, I presume."

"Well, confound it. It's the critics. They say art should challenge the viewer—shake us up a bit."

"Yes, I suppose that's true to a great extent. But powerful feelings come in different shapes and sizes. They're not limited to drama, angst or mystery. What about the lighter and more delightful aspects of the human experience? Aren't they just as powerful? Wouldn't it be a sorry

place if the world never had fun, never knew whimsy? You know, what the Bard says: 'sweet airs that give delight and hurt not.'"

"Exactly the point, Alfie. Creating art that's seriously whimsical takes rare talent indeed—an artist of skill, sensitivity and honesty. Why, just the other day, I was admiring a painting of Father Christmas by Scott Gustafson... I'm still smiling, come to think of it. It's the warmest sort of joy: half-remembered feelings of receiving a toy when I turned 7. That sort of thing. Know what I mean?"

The two diners seemed to agree and talked about other things they found heartening: Satchmo singing "What a Wonderful World," Frank Capra movies, Dickens, Rockwell and Mickey Mouse—all masters at

(art at right)

Title: Eddie: The Lost Youth of Edgar Allan Poe, title page illustration Date: 2011

Medium: Graphite and liquid pencil on 2-ply bristol board Size: 8.5 x 11 in.



Title: Merlin and Arthur Date: 1998 Medium: Oil on panel Size: 36 x 24 in.

creating the spirit of joy.

As I left the jolly pair to their musings, the image of the Ghost of Christmas Present was called to my mind. He traveled forth, sprinkling a touch of good cheer throughout the crowd. Aren't there certain artists who delight us in a similar fashion? That elusive spirit of joy always seems to be in short supply. But even Scrooge would lose his dour visage if he looked closely at Scott Gustafson's painting of Father Christmas. This notion underlies why Gustafson's work deserves to be considered among the aforementioned "Masters of the Joyful Spirit." Scott, however, is not given to hyperbole. Perhaps it's his small-town Midwestern upbringing. He's more apt to listen to others. When he does speak, he aims to be precise, carefully choosing his words. The grace and wit laced throughout his art is also evident in the gentleman himself. That's the kind of hairpin he is.

The recognition of an illustrator as a Spectrum Grand Master is not an award. Nor is it a competition. It's the consensus of colleagues who have deemed an individual as having attained a level of skill against which all others will be judged in the future. The bestowing of this title is not an opinion. The recognition is based on a consistently high level of work produced by one artist over many years. The 22-year span of the *Spectrum* annuals includes at least one Scott Gustafson picture (along with one by another Grand Master illustrator, Brom) in every volume. In Scott's case, however, the consistency dates back even further—a total of 40 years altogether.

So, what about the first 20 years of Scott's career? His admirers may not be aware of his early work for magazines such as *Playboy* or covers

for *The Saturday Evening Post*. His illustrated books that are no longer in print—such as *The Grumpus Under the Rug*, *The Night Before Christmas* and *Nutcracker*—deserve to be reprinted. Not to mention his beautiful work on *Pinocchio*, which has never seen print. Michael Jackson was so impressed with Scott's version of *Peter Pan* that the singer arranged a meeting to discuss a personal project. Many of his other books, such as the award-winning *Animal Orchestra* and *Eddie: The Lost Youth of Edgar Allan Poe*, were also written by the illustrator.

I can write with some authority on the subject of Scott Gustafson, knowing him as a friend and a colleague for nearly 40 years.

Once upon a time... Actually, it was 1976, and I was in my fourth year at the Chicago Academy of Fine Arts. An exhibit of student work was planned for the hallways, and the task of hanging the art had been relegated to me. While sifting through the stack, one illustration stood head and shoulders above the rest. The acrylic painting was of an eye-patched pirate owl standing beside a luxurious treasure chest. "Holy smokes!" I exclaimed. "Who did this?" A fellow student replied, "Oh, that's one of the newer guys—Scott Gustafson."

If *Spectrum* had been around at that time, I have no doubt that a Scott Gustafson illustration would have graced the pages in each and every annual since 1976. Today, Scott is no longer "one of the new guys" but a seasoned professional being celebrated by his peers. His vision of those "sweet airs that give delight" has not wavered since that student show long past. If anything, it has become more focused and allows us to glimpse a world where we all just might live "happily ever after."



Title: Little Red Riding Hood Date: 1991 Medium: Oil on panel Size: 30 x 36 in.



"Something Familiar" was an idea that the artist Peter de Sève had kicking around in his head for a number of years. Thankfully, he got around to completing the piece and made it available as a print on his website on Halloween.



Photo by Greg Preston for Spectrum Fantastic Art

YEAR IN REVIEW

A LOOK AT WHAT MADE 2014 GREAT

BY **JOHN FLESKES**

When Cathy and Arnie Fenner entrusted me with Spectrum, one of the first things I did was to ask dozens of artists what it meant to be a part of the annual event. Their answers were remarkably consistent: It was that overwhelming feeling of belonging to a welcoming community. Arnie and Cathy set the tone from the very beginning, when they published the first *Spectrum* annual in 1994. They understood that there was more to gain by being inclusive rather than exclusive; to embrace that which was considered different, rather than follow the current trends of popularity; and to make sure that the doors were open to all without prejudice. I understood this aspect of Spectrum from the very start, and it holds true to this day.

For over two decades, Spectrum has belonged to all of us—the entire community. It's one of the core reasons that enticed me to be a part of Spectrum. As I continue into my second year as its director, the meaning and importance of community continues to grow stronger. I feel that my role is as a caretaker who must make sure that all artists—both old and new to Spectrum—feel welcome. The importance of a place, where artists can feel at home, is just as important today as it was twenty-two years ago.

Looking back on my first year with Spectrum, there is a feeling of joy. I have the artists to thank for this. It has further rooted my belief that the best people to work with and spend time with are artists. I have never seen a group of people who are more inviting. Artists share openly while encouraging one another and offer their support to those in need. I've had the pleasure to work with hundreds of terrific artists over the years, and the contemporary fantastic-art crowd is one of the best group of people I've encountered, hands-down. I knew this job would be a lot of work and would consume much of my time—and it has. I knew my passion and drive would carry me through just about any situation—and it has. And I knew I would get to meet many fine people, yet I'm still blown away by what a great group you are. I aim to do my part to keep the community a positive one. Let's enjoy each other, share our dreams and have a really good time doing it.

A Look at 2014

There are more people today who *choose* to work in the fantasy field than ever before. The popularity of film and video games with

science-fiction or comics themes continues to feed a ravenous audience whose cravings for adventure seems only to grow. Digital art has been dismissed by traditionalists as a lesser form of creation even after well over a decade of widespread use. Yet the immediacy of its working methods—without the need for paints, pastels or other hand tools—the growing availability of inexpensive digital hardware and programs, and a massive audience of young artists anxious to use them, is providing opportunities even in typically isolated regions. Suddenly, creative people are able to meet on a more level playing field than ever before. The result is that artists in their twenties, who have grown up in a world of technology and have embraced digital art, are unfettered by debates about artistic merit and instead simply create with no restrictions. And the results are invigorating.

You can see more types of art by a growing segment of young people from all over the world who are sharing, experimenting and questioning the standards of convention. Without a doubt, this helps those traditional artists who did not have the digital choice for part of their career. Despite a perceived difference between methodologies, a unity is forming between the different generations. Preferences between mediums are less a factor as each group recognizes the key roles that the other provides, all of which nurtures and grows the art form. There are many good reasons why the digital and traditional artists can each claim that they rule—and you know what? They are both right. But first some perspective is in order.

The overriding acceptance of fantasy art over the previous ten years has been spurred by the exponential success of comics-related and fantasy films, along with the RPG and video-game market. This in turn has instilled a sense of legitimacy in the people who celebrate *en masse* at the increasingly popular comics conventions, which had been enjoyed for decades but only by a die-hard group of fans and collectors. Today, the term "Comic-Con" has become the definition for a pop-culture entertainment expo merged with a costume party highlighted by the immense current popularity of cosplay. Many of the highly skilled participants create their own costumes, with exceptional results. It's cool to arrive in costume. The word "geek" has been embraced and become a word that people proudly call themselves. And despite the grumblings by those who feel that their shows have been hijacked by this new

crowd, all of this is good for the artists and others who depend on jobs in the creative field.

An integral and exciting part of the diverse new crowd at these events is the increase in women attending, both professionally and as fans. This shift began in earnest ten years ago, as the Comic-Cons started to become more mainstream. Women are already making a tremendous and positive impact on the future of fantastic-art publishing and pop culture. Over the next five years, you will see a tremendous adjustment in the way comics, books, films and stories are shifted to reach out to this fastest-growing new segment of viewership. We will all win from this, as we see an increase in the various types of material available to us. As more creators have a place in the industry, it expands the genre, increases its awareness and benefits everyone.

While it may be frustrating for the artists to become less of the focus at certain events—as actors, television shows and films often dominate the showroom floor—you cannot ignore the growing audience for the artworks these individuals are creating. The general audience knows what you do, and they love it. Comics achieved this acceptance in the Nineties, primarily through the art created during that decade. But technology, films and games are doing more for the overall acceptance of fantasy and science-fiction art than anything else today. Despite all of this change, without question, traditional artists still enjoy high flattery from art students and their peers. Those who arm themselves with oils, charcoal, pastels or watercolors remain like samurai masters, wielding ancient tools with sublime effect. If you look closely and ignore the noise, you will see that this is one of the best times to be involved in the arts, especially because you can be a part of it.

In another area where division has been present for far too long, the separation between fine art and illustration has narrowed in many ways. There is less conversation about the differences between illustration and fine art and museums are opening their doors to illustration exhibits because the public is showing up in droves to see them. J.C. Leyendecker, Maxfield Parrish, Norman Rockwell and N.C. Wyeth have done more for the contemporary illustrator than anyone could have imagined. By becoming icons who are socially accepted in museums, they have helped to turn the tide and make illustration more acceptable. Add the appeal of Marvel and DC superheroes to the mix, and it was only a matter of time before fantasy art would follow. It wasn't that long ago when the art world turned its nose up on comics and fantasy art. Today, their growing acceptance as legitimate forms of expression has encouraged many working in fine art to incorporate elements of realism and fantasy-fueled themes in their own imaginative scenarios. This massive shift, in large part, is the result of improved and widely used technology and the accessibility of comics conventions in your nearest big city.

Traditional publishing continues to be challenged, as artists push the boundaries with self-published collections and find ways to use technology to build a growing following who may also become patrons. The reality of patrons has long existed and served a vital role in allowing artists to continue their craft. Some artists outright pander to what their fans want, while others challenge the very ideals of art and tune out what is popular today in their journey toward visual expression. This demonstrates that there is no one way to succeed, regardless of style, personality, temperament and even ability. Those who thrive have to want it, and they have the passion and willingness needed for success. Just as there is no better time to be a publisher, there is no better time to be an artist. Anything and everything that you want to make of yourself, you can make happen today. As long as you can train yourself to be a proper hurdler and to jump over the obstacles placed in front of you as you progress, there will always be room to make it.

A fascinating survey was conducted recently by *The Devastator*, a humor/comic magazine, and "The Beat," a news blog about comics culture (comicsbeat.com). They took a look at convention experiences

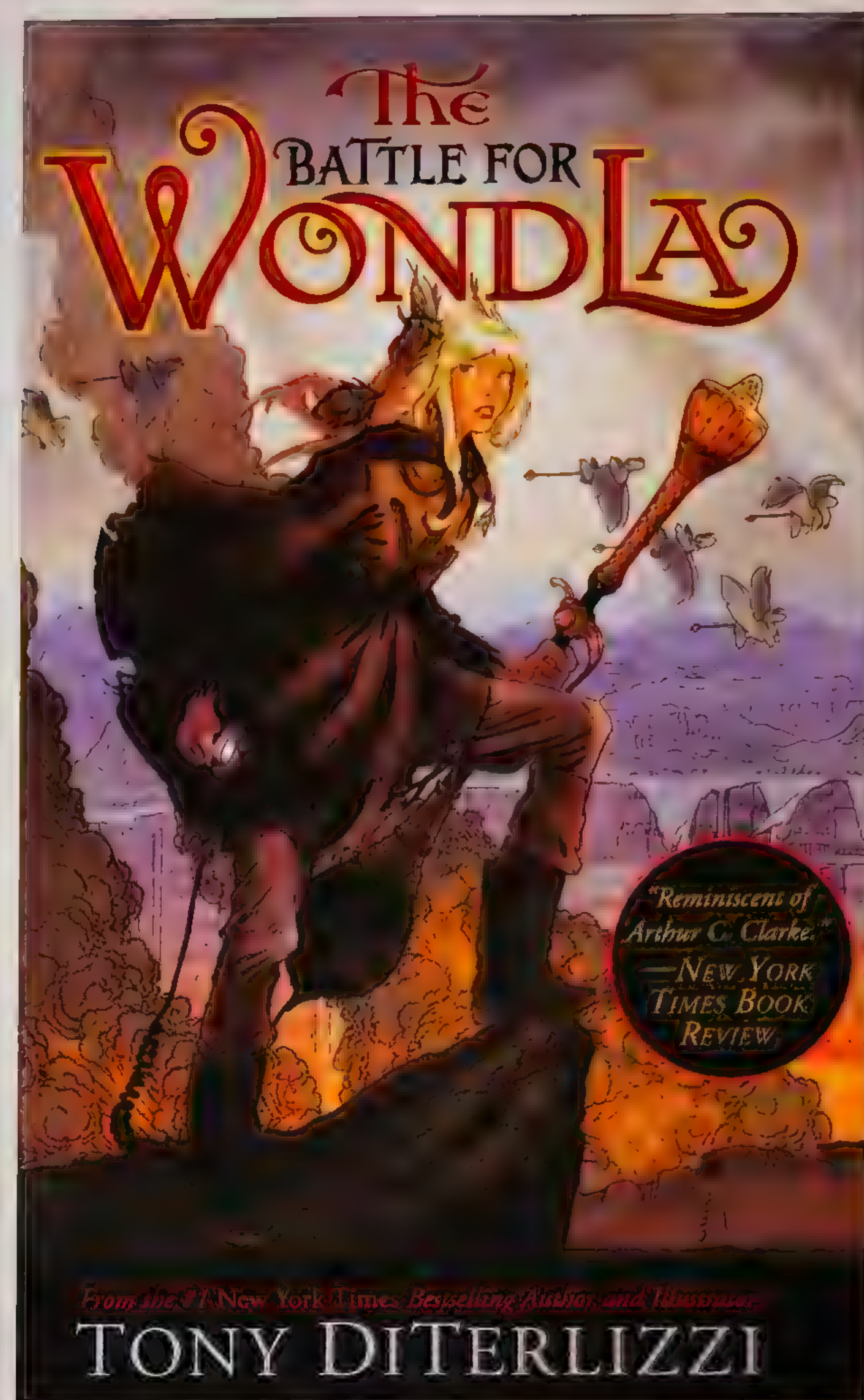
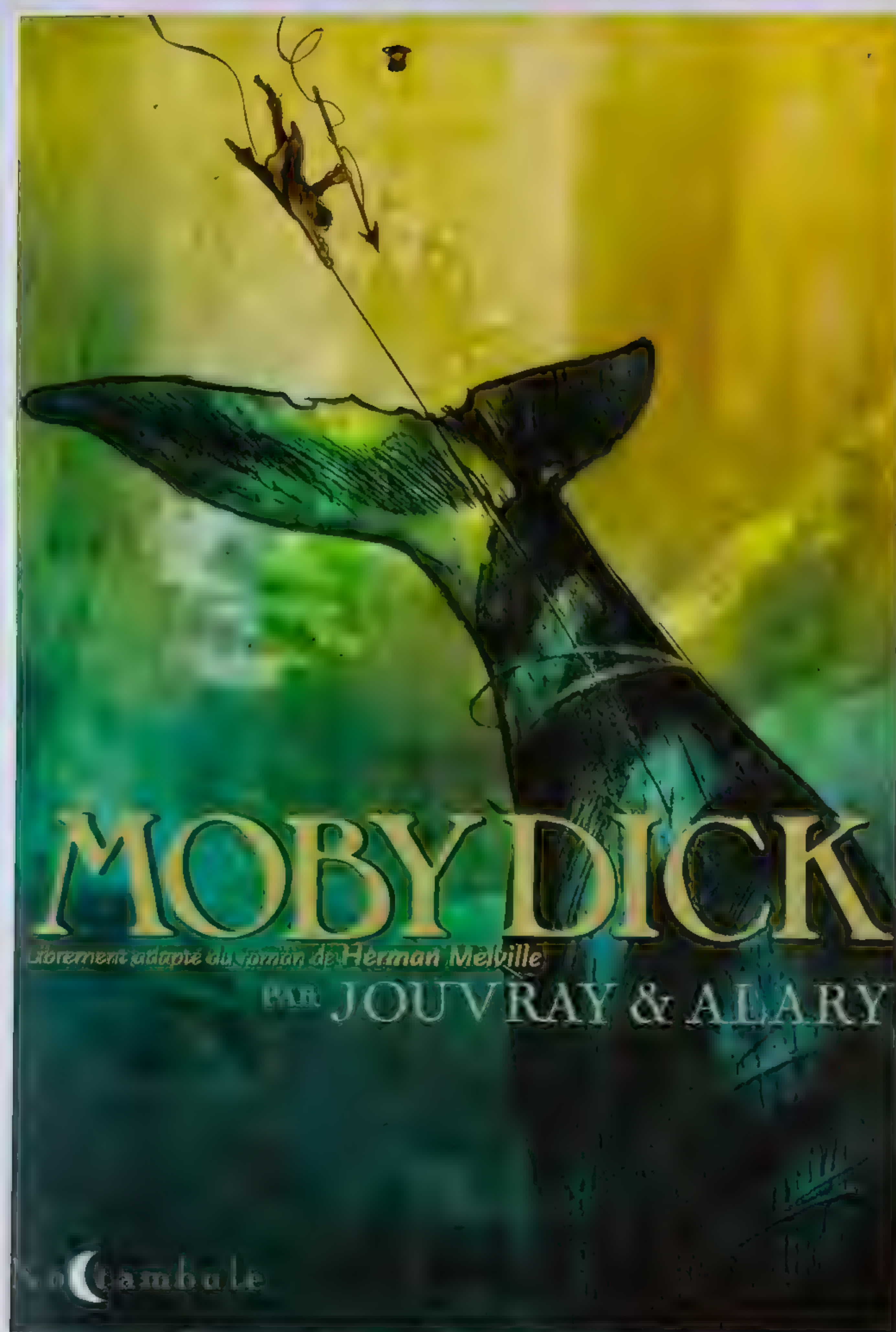
related by the exhibitors. The results covered many interesting areas, including one that focused on the average sales by artists based on experience. It turns out that those who have been exhibiting for six to nine years had more sales than veterans and those new to the industry. This report highlights the challenge that faces many artists as they deal with the tough reality of staying relevant while trying to maintain popularity in the quickly changing world of pop culture. Whoever stays tuned in to current trends—or who remains timeless—has the best chance. James Gurney could quite possibly be the current master in this realm, through a strong focus on producing consistently solid work, great stories and an unwavering focus on helping others through his educational online blog, magazines and books. He also proves that you can be kind and generous and still be at the top of your game.

The fear associated with the loss of respect, acknowledgment and legitimacy by their patrons and admirers is very real for traditional artists who prefer the classic methods, yet it is usually unwarranted. There is no threat from an admiration standpoint. Across the board, as mentioned earlier, traditional artists enjoy the ultimate respect of their peers. The reality remains that completing job assignments does take longer due to the process of oil painting, for instance, and this can impede upon work assignments by limiting the number of jobs that can be taken. On the backend, however, having an original piece of art to sell presents an opportunity that digital artists do not have. Now let's get back to why artists of different temperaments can all rule.

Many traditional artists are classically trained and well educated. They have the benefit of looking back on hundreds of years of past masters for insight, and they can apply those standards to the fantasy genre. If you are an artist working in fine art, there is no doubt that using traditional methods and having an original work left for viewers to see and purchase is paramount in the process. Academics, historians and the public expect to have a tangible work that they can look at. The sale of digital art is making an appearance in the fine-art world, but the question remains: What exactly are you buying? As long as there are people who want to sell something and people who want to buy something, it will happen. Oftentimes it's not the artist who determines what people will buy, since the very act of creating and sharing one's work with the world is the ultimate reward to many creators.

Many digital artists are also classically trained and well educated. (Surprise!) But these artists must still understand the basics and underlying structure of how to build, layer and make art to be successful. The computer is not a form of cheating and does not allow hidden gimmicks or tricks to deceive people. Even if a woodworker uses an electric saw, it is no less a cabinet than if a hand saw had been used. Patrons and the public either get it or they do not. And the general public simply doesn't spend that much attention on how something is made but rather cares only if it is "cool" or not. Hours or even weeks of work by an artist make a visual impression on the average eye of only two to ten seconds—if you are lucky. If you are working as a professional, then it makes a lot of sense to work solely as a digital artist. Because getting work and being able to produce as much as you can in as short a period as possible is worthy of praise.

People have families and need to pay the rent. Digital artists with families can work right out of their homes and don't require a large studio with north light or a medium with harmful fumes. They can work wherever there is an outlet to plug in. If they can work in such a way as to live a life in art, then good for them. But digital art is not regulated to just this. It is a proper art form on its own—one that still grabs the viewer, tells a story and can elicit all of the same reactions as traditional art. And, truth be told, most artists are unable to build and nurture their original art sales, even with an agent or a gallery. The percentage of artists who do well with art sales is small. It is one of the toughest areas to succeed in. And if you are an artist who wants to create as much as possible and have as many people as possible see your work, digital



Left: Pierre Alary took an energetic approach, using pencil with color added to take on this classic tale. *Moby Dick* (Soleil) was published in French, although you don't need an English edition to be bedazzled by it. Right: With *The Battle for WondLa* (Simon & Shuster), Tony DiTerlizzi continued to remind us why we love well-written books with gorgeous illustrations that can be enjoyed by all ages.

art in many ways is a blessing. The market for inexpensive prints is very popular and can supplement the loss of having an original piece to sell.

Ultimately, those who have mastered *both* traditional and digital art have the best chances in today's working environment. The successful artist today is one who understands the fundamentals of working with paints yet also has a familiarity and command of technology. Many of the top-tier professionals work traditionally and then tweak the colors and final details in digital form to meet the needs of the client. You are left with two variations: the artist's traditional-format choice and the client's required choice—one piece for the sake of art and the other for the sake of selling a product, book or brand. These artists also have the ability to work in pure digital form when the need arises. This is the best of both worlds—where master artists can stick to their traditional roots yet have the ability to be successful in the fast-paced world of art for hire. One of the beauties of art is that, despite people trying to impose limits on you, *you* are the one who decides where those limits should lie.

And for those who submit to Spectrum, you may wonder if you have a better chance of being selected by the judges if you are a traditional or a digital artist. I can say with conviction that it is the final work, not the method, that determines if it connects with the jury. These are open-minded people who do not discriminate based on the tools. The jury and the Spectrum crew understand the emotions and anticipation that come along with the bravery of submitting, the exhilaration upon being accepted and the hardships that come with the feeling of rejection. We also understand the joy that rejected artists would feel if they knew they had received even one vote and the encouragement they would derive if they knew who had cast that vote. While the details of voting cannot be shared, however, the jury for Spectrum 22 would like to

acknowledge how many *amazing* works did not make it in because of the stiff competition.

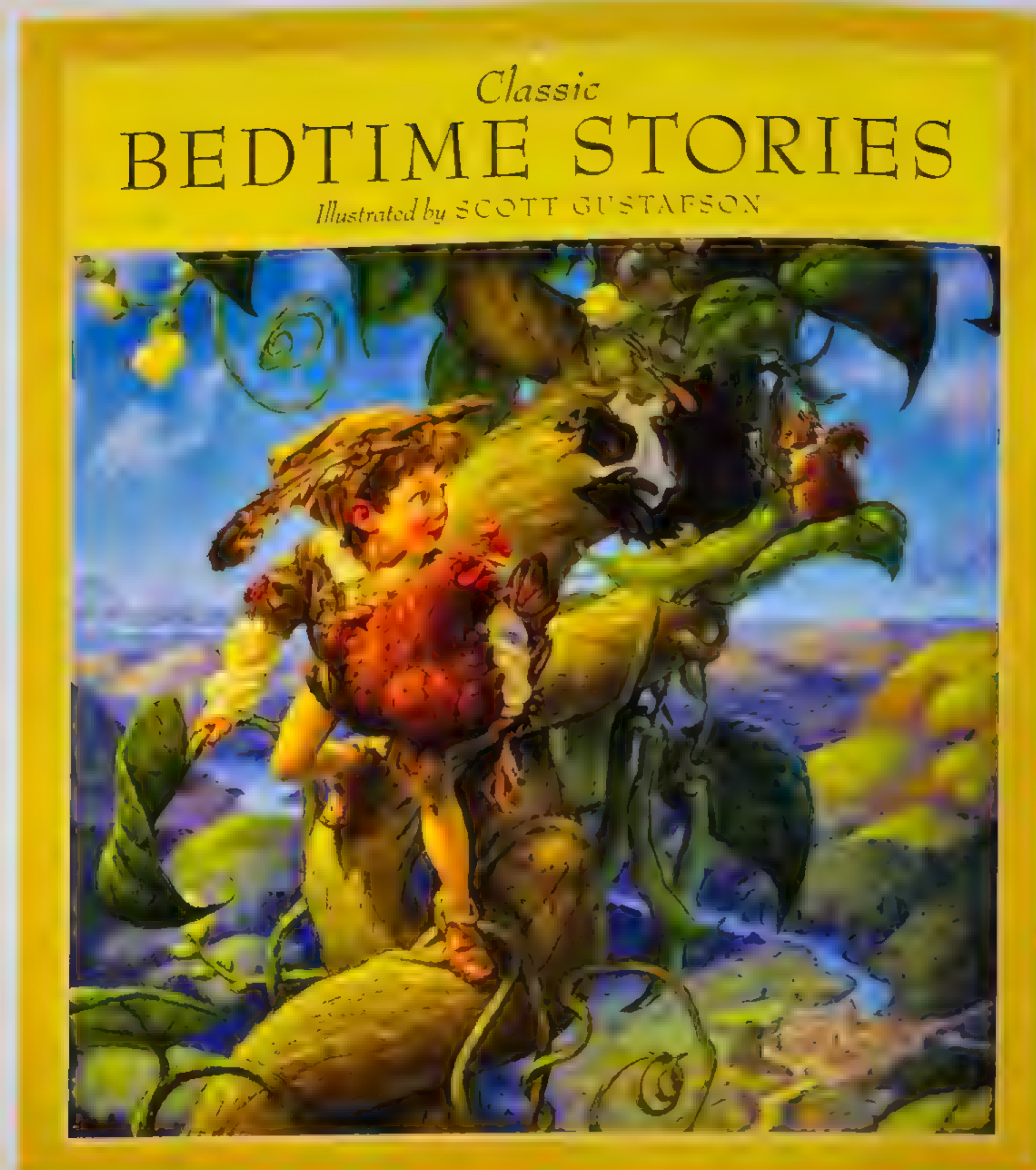
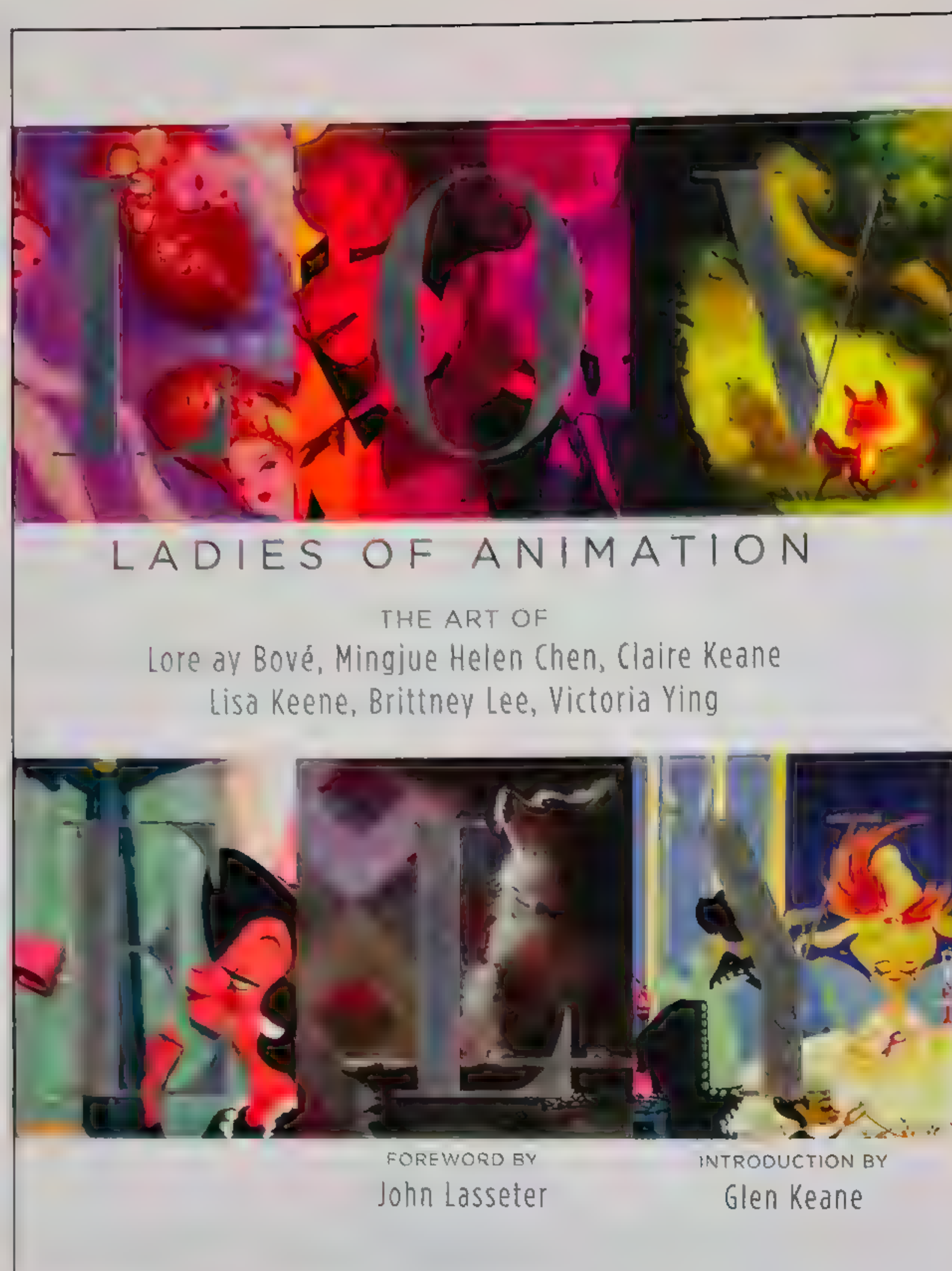
When I took over with *Spectrum 21*, I had a number of goals. Two of these were to make Spectrum even more appealing to young people while not making the older generation feel alienated. Also, to further expand the feeling of welcomeness to the entire art community and to show a full range of works by the largest base of artists possible. We are already seeing the results of this effort. With *Spectrum 22*, we feel extremely honored to see the broadest mix of award recipients ever. We will continue to work hard for all of your voices in our growing and evolving community. We thank you for the privilege.

As the eight categories that make up Spectrum are explored, one thing to keep in mind is that while we focus on the artists and their achievements, there is no question how important and integral the writers were to many of the projects that are highlighted. Another aspect to consider is the mass amount of amazing art that was on display in 2014. It is impossible to make a complete list. It serves, however, as a small snapshot of what came out in that year.

Advertising

The advertising category includes art done for newspapers, magazines, film posters, television, DVD and other packaging, and for brochures.

Taylor Wessling's mystifying portrait was an overwhelming favorite among the judges this year as his "Barbarians: Fausti" took the gold award. A Spectrum jury favorite, Yuko Shimizu created another winner with "Tokyo Night Show," garnering her fourth Spectrum silver award. Nominations for exceptional achievement went to Johnny Dombrowski for



Left: Originally funded through a Kickstarter campaign, *Lovely: Ladies of Animation* (Design Studio Press) gathered the personal works of six of the best visual development artists working today. Right: *Classic Bedtime Stories*, illustrated by Scott Gustafson (Greenwich Workshop), earned the artist two Spectrum awards. Approximately fifty new paintings were created for the book.

his "Murder on the Orient Express," Edward Kinsella III for "Vernacchio" and Victo Ngai for "The Cloisters."

The world of advertising sought out Spectrum alumni and those who work in the fantasy arena, including Gabriel Verdon for his "Clash in the Catacombs" art, Goni Montes' series in collaboration with Adobe for the Creative Cloud Dreamweaver learning website, Greg Newbold's poster for the Broadway play *Peter and the Starcatcher*, Greg Spalenka's "La Dame Blanche," created for Roxana Illuminated Perfume's new natural fragrance, Jeff Slemons' "Sports Beep: Pete Rose vs. The Banns" poster for a downloadable app aimed at people who love fantasy-sports games, John Polidora's promotional art for Blizzcon 2014, and Wylie Beckert's "Alice" for Penguin Books, which also won the 2014 Cannes Gold Lion.

Book

The book category features art that appeared on the inside or the cover of a book. Dan dos Santos took the gold for his touching and youthful work titled "Taking Flight." Scott Gustafson, perhaps the most-recognized artist in the history of Spectrum, received the silver award for "Jack and the Sleeping Giant." Nominations were bestowed on Jeffrey Alan Love for "Radiant State," Petar Meseldzija for "The Giants Are Coming" and Sam Weber for his cover for *Dune* by Frank Herbert.

Despite the growing appeal and usage of digital devices to view and read fiction and nonfiction, the tangible art and visual book maintains a presence that appeals to all age groups. Publishers took advantage of the growing economy by pushing for expansion in an array of titles to guarantee everyone would buy a book or two during the year. Video games and fantasy-related art books had a strong increase in new "the art of" books, thanks to Dark Horse and Titan Books. Chronicle Books, HarperCollins and Insight Editions released an assortment of premium art books relating to film. Hundreds of excellent new titles showed that publishers were confident that 2014 was worth investing in.

Animation Books

Books highlighting film and the artists who work in animation include

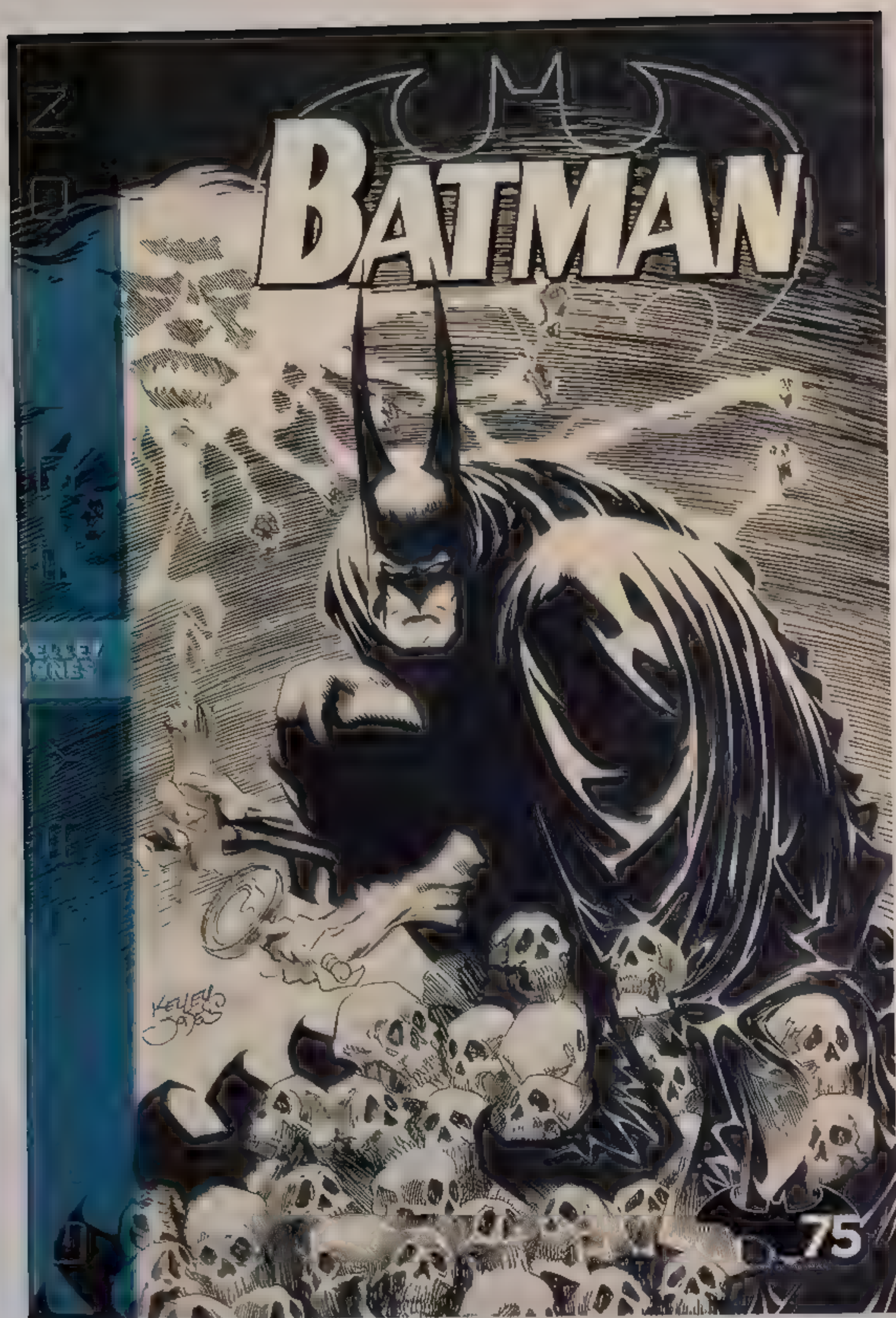
Designing the Secret of Kells (Trinquette Publishing), the long-overdue and welcome art book on the singular 2009 film. This hardcover collection contains hundreds of sketches, color compositions, drawings, designs and annotations that capture the essence of what went into the making of this exceptional film. Stuart Ng Books held a book signing with its author, Tom Moore (who was also the film's director), and producer Paul Young at Comic-Con in San Diego. It was the focus of a larger than expected turnout for autographs. We observed with glee that it was not the cast of *Glee* (this really happened one year) who intruded upon the aisles for a few hours.

Lovely: Ladies of Animation (Design Studio Press) is a superb collection featuring the art of six premier creators, including Lorelay Bové, Mingjue Helen Chen, Claire Keane, Lisa Keene, Brittney Lee and Victoria Ying. *Marc Davis: Walt Disney's Renaissance Man* (Disney Editions) is a handsome hardcover celebrating this important creator. *The Art of Big Hero 6* (Chronicle) is packed with concept art, sketches and storyboards while also illuminated with quotes by the film's creators. Stuart Ng Books offered a special edition signed by ten of the filmmakers. *Once Upon a Dream* by Charles Solomon (Disney Editions) provides a historical look at the fairy tale in films and a detailed section on the development and creation of *Maleficent*.

The Art of Blue Sky Studios (Insight Editions) is a massive oversized hardbound collection packed with art from *Ice Age*, *Robots*, *Epic* and *Rio*. Drawings by Peter de Sève are scattered throughout, as are color keys by Daisuke "Dice" Tsutsumi for Dr. Seuss's *Horton Hears a Who!* Concept art, final frames and sketches pack this collection.

These titles also are worthwhile: *The Art of DreamWorks Animation: Celebrating 20 Years of Art* by Ramin Zahed (Harry N. Abrams), *The Art of DreamWorks' Mr. Peabody & Sherman* (Insight Editions), *The Art of DreamWorks' Penguins of Madagascar* (Insight Editions), *The Art of Rio: Featuring a Carnival of Art from Rio and Rio 2* (Titan Books) and *The Art of How To Train Your Dragon 2* by Linda Sunshine (Dey Street Books).

Premium books by classic illustrators helped fill empty spots on our bookshelves. *The Art of Robert E. McGinnis* by Robert E. McGinnis and



Left: Eleven classic Batman stories drawn by Kelly Jones are collected in *Batman: Kelly Jones Gallery Edition*, an oversized volume published by Graphitti Designs. This is the first in a new series edited by Bob Chapman. Right: Camilla d'Errico's *Tanpopo Volume 2* (Boom Studios) proves that she excels at comic art and sequential storytelling just as she does with her fine-art paintings..

Art Scott (Titan) is a handsome career retrospective; a deluxe signed edition arrived at the end of 2014 in a slipcase. *Walter Baumhofer* by David Saunders (The Illustrated Press) is a beautifully designed showcase for this legend from the glory days of the pulps. *Gustave Doré 1832-1883: Master of Imagination* (Flammarion) is a stunning exhibit catalog exploring the French artist through one hundred works. The show was held at the National Gallery of Canada after premiering at the Musée d'Orsay in Paris.

Comics-Related Books

Winsor McCay: The Complete Little Nemo (Taschen) came in at a massive 708 oversized pages! *Enchantress: The Illustrative Art of Dan Brereton* (Big Wow Art) is chock-full of sketches and paintings spanning more than a decade of unbridled excellence. Dan should be praised for being one of the few comic-book artists to focus on fully painted comics throughout his career. The French adaptation *Moby Dick: Freely Adapted From the Novel by Herman Melville* (Soleil), with art by Pierre Alary, is a gorgeous display of storytelling utilizing pencil and muted colors. We are forced to sit with impatience while anticipating what Alary will work on next. *The Sakai Project: The Artists Celebrate Thirty Years of Usagi Yojimbo* (Dark Horse) gathers a stunning array of over one hundred and fifty artists who came together to celebrate the comic-book series by Stan Sakai. *Raw Fury: The Art of Mike Zeck* was a well-deserved exhibit held at the Cartoon Art Museum in San Francisco. And the fantastic Steve Rude released his 2014 *Sketchbook* while an exhibit catalog was produced in conjunction with its sponsor, the Big Wow ComicFest. *The Twentieth Anniversary Nearly-Complete Essential Starchild* by James A. Owen (Coppervale Press) is a massive, 704-page collection in a slipcase and limited to 2000 signed copies. *Heroes of the Comics* by Drew Friedman (Fantagraphics) includes 84 portraits of significant comics creators, including Al Williamson, Frank Frazetta, Stan Lee and Will Eisner. And *Genius Animated: The Cartoon Art of Alex Toth*, edited by Dean Mullaney and Bruce Canwell, was the latest in IDW's Artist Editions, which included *Hellboy and Other Stories* by Mike Mignola and *Jim Steranko's Nick Fury Agent of SHIELD*.

Bob Chapman at Graphitti Designs teamed up with DC to release the first of their ongoing Gallery Edition books. Their first collection focuses on the premium *Batman* #515-525 run with art by Kelly Jones. After a hiatus from book publishing, Chapman has made a triumphant return with these new oversized premium-format collections.

Fantasy and Individual Artist's Books

It was a good year for fantasy-related and individual art books. Noteworthy titles included *Creature Mix & Match* by Bobby Chiu (Imaginism Studios), released as a Comic-Con International exclusive edition. This is a fun collection that lets you make your own creatures using Bobby's imaginative creations. *The Well* by Aron Wiesenfeld (IDW) documents much of his works over the last fifteen years. *Adventure Kartel* by Ashley Wood (IDW) is an oversized collection of Wood's art. Others books of note include *The Hobbit: The Battle of the Five Armies Chronicles: Art & Design* (Harper Design); *Heart of Art: A Glimpse Into the Wondrous World of Special Effects Makeup and Fine Art* of Akihito (Design Studio Press); *Dragon Girl and Monkey King: The Art of Katsuya Terada* (Dark Horse Manga); *The Art of John Harris* (Titan Books); *Dark Shepherd: The Art of Fred Gambino* (Titan Books); *The Art of John Alvin* by Andrea Alvin (Titan Books); *Substrata: Open World Dark Fantasy*, edited by Paul Richards (Udon Entertainment); *Sci-Fi & Fantasy Oil Painting Techniques* by Patrick J. Jones (Korero Press); *Costume Design & Illustration for Film, Video Games and Animation* (Design Studio Press); *The Art of Paperblue* by Jae-Cheol Park (Design Studio Press); *The Art of Ian Miller* by Ian Miller, Tom Whyte and Brian Sibley (Titan Books); *Visions From the Mind's Eye: The Art of Greg Spalenka* (Titan Books); *The Collectors' Book of Virgil Finlay*, edited by Robert Weinberg and Doug Ellis (American Fantasy Press); *The Art of Jim Burns: Hyperluminal* (Titan Books); *Dreamland* by Boris Vallejo & Julie Bell (Harper Design); *Brian Froud's Fairies' Tales* by Brian and Wendy Froud (Harry N. Abrams); and *Dune*, with illustrations by Sam Weber (The Folio Society).

One of my favorite illustrated books for the year was *Chinese Fairy Tales & Fantasies* (The Folio Society), with gorgeous artwork by Victo Ngai.



Left: *Saga*, with art by Fiona Staples, continues to enthrall through eminently captivating storytelling. *Saga Deluxe Edition Volume 1* (Image) served as the perfect introduction for new readers by collecting issues 1-18 of the ongoing series. Right: The best-selling *Dungeons & Dragons: Player's Handbook* (Wizards of the Coast) is chock-full of works by our favorite fantasy artists in the field, including this cover by Tyler Jacobson.

Film Books

Godzilla: The Art of Destruction by Mark Cotta Vaz (Insight Editions) contains a wide array of concept imagery used for the film. *Smaug: Unleashing the Dragon* (HarperCollins) proved worthy with its showcase of Weta artists such as Paul Tobin. Other books of note included *The Art of Film Magic: 20 Years of Weta* by Weta (Harper Design), two volumes from Marvel: *Marvel's Guardians of the Galaxy: The Art of the Movie* and *Marvel's Captain America: The Winter Soldier: The Art of the Movie* and *Star Wars Storyboards: The Original Trilogy* edited by J.W. Rinzler (Abrams).

Gaming: RPG and Video Games Books

Wizards of the Coast put out a series of *Dungeons & Dragons* books filled with art by top creators. *Dungeons & Dragons Monster Manual* includes art by Daren Bader, Aleksí Briclot, Wesley Burt, Julie Dillon, Dave Dorman, Jesper Ejsing, Zelda Devon, Lindsey Look, Mark A. Nelson, Annie Stegg, Justin Sweet and dozens more. *Dungeons & Dragons: Dungeon Master's Guide* features a cover by Tyler Jacobson and interior art by Mark Behm, Noah Bradley, Justin Gerard, Howard Lyon, Terese Neilsen, Sean Sevestre, Raoul Vitale and many more. *Dungeons & Dragons: Player's Handbook* has a cover by Tyler Jacobson and interior art by Steve Argyle, Craig Elliott, Scott M. Fischer, Christopher Moeller, David Palumbo and a host of others. *Dungeons & Dragons: The Rise of Tiamat* and *Hoard of the Dragon Queen* are also worth noting, as are *Udon's Art of Capcom: Complete Edition* (Udon Entertainment) and *The Art of Titanfall* by Andy McVittie (Titan Books). Lastly, *Pathfinder Adventure Path: Advanced Class Guide* and *Pathfinder Roleplaying Game: Monster Codex* (both from Paizo Publishing) feature covers by Wayne Reynolds and interior art by scores of fantasy artists.

Self-Published

William Stout: 50 Convention Sketches was the latest collection by the artist who began the concept of artist sketchbooks for events. Also released in 2014 was his *Monsters Sketchbook Five*. Geof Darrow:

DMFAO Too 2014 is limited to 800 signed copies, available directly from the artist at the shows where he appears. Where else can you find a giant tarantula shooting machine guns at Darrow's Shaolin Cowboy, who in turn is swinging dual running chainsaws at its legs? And that's just one of the thirty-plus drawings in this collection. Darrow's imagination and his ability to express it into drawings is beyond unique. It's joyfully twisted. And *Arthur Adams Sketchbook XII* collected Adams' latest covers and commissions.

Comics

The comics category represents covers and interior pages for adult and children's comic books and graphic novels. Audrey Benjaminsen received the gold award for her elegant graphic narrative for "Bernadette, Page 1." Alex Alice received the silver award for his captivating cover for *Castle in the Stars*. Nominations were extended to David Palumbo for "The Beast," James Turner for "Rebel Angels" and Tula Lotay for "Rebels."

The Wake (Vertigo), with art by Sean Murphy, wrapped up its impressive ten-issue run. Murphy utilizes a drybrush technique rarely seen by contemporary artists. He engenders an expression of raw emotion into clearly defined storytelling. His work earned the 2014 Eisner Award for Best Limited Series. *Punk Rock Jesus: Deluxe Edition*, with art by Sean Murphy (Vertigo), collects the series and includes one hundred pages of previously unpublished art. To properly appreciate and view the subtleties of Murphy's original art, you can visit Essential Sequential (essentialsquential.com). They represent Murphy as well as Spectrum Advisory Board member Mark Chiarello and other exceptional artists, including Juanjo Guarnido, Klaus Jansen, Tim Sale, Fiona Staples and many more.

Image Comics continued to take a bite out of the Marvel and DC dominance with its incredibly popular *Walking Dead* and *Saga* books. *Saga*, with art by Fiona Staples, and *Sex Criminals*, with art by Chip Zdarsky, both took Eisner awards. Image maintains its original mission of offering a home for creators by creators, which it started nearly

twenty-five years ago. For further evidence, check out *Supreme: Blue Rose*, with art by Spectrum nominee Tula Lotay; *Deadly Class*, with art by Wes Craig; *The Wicked + The Divine*, with art by Jamie McKelvie; *Wytches*, with art by Jock; *Shutter*, with art by Leila Del Duca; *Low*, with art by Greg Tocchini; and *Trees*, with art by Jason Howard. The publisher ran an Image Expo event in early January at the Yerba Buena Center for the Arts in San Francisco. Many of its artists and writers were there to showcase their upcoming projects.

Playing off of the crowd-funding aspect, Humble Bundle has taken an interesting approach to selling bundles of digital books and attracting comics publishers by offering groups of titles as a set at “pay what you want” prices. Purchasers can view total statistics, including how many other people have bought the books. News sites, comic-book and strip artists, those in animation, games, and drawing and painting can all gain a loyal following.

The online site Patreon adapted to attract patrons who will support and engage with creators. It continues to gain in popularity, but Kickstarter still reigns supreme as the premier fundraising platform for publishing.

In 2014, comics and graphic novels continued to provide stories and art that were equally compelling and entertaining. Spectrum’s focus is only on the artists. With this in mind, some of the highlights included *Batgirl*, who got a costume and attitude change thanks to artist Babs Tarr. It was widely embraced by the growing female comics market. *The Goon: Occasion of Revenge* by Eric Powell (Dark Horse) and *Fairest* (Vertigo) continued their run of covers by Adam Hughes. Pantheon Books gave us *Sugar Skull* by Charles Burns and *Shoplifter* by Michael Cho, the first of what we hope will be many graphic novels by Cho. Also of note were *The Sandman: Overture Special Edition*, with art and cover by J.H. Williams III, and *Dream States: The Collected Dreaming Cover* by Dave McKean, which includes a new short story by McKean (both from Vertigo). *Elfquest: The Final Quest*, by Wendy and Richard Pini (Dark Horse), began its final storyline and will wrap up the longest-running creator-owned series, which made its first appearance in 1978. Other titles of note included *Avengers & X-Men: Axis* (Marvel), which pulled together top artists for the covers and interiors, including Adam Kubert, Jim Cheung and Terry & Rachel Dodson; and *Jonah Hex #34* (DC), with art by Darwyn Cooke. *Uncanny X-Men #27* (Marvel) had Chris Bachalo continuing his dynamic art on X-Men related comics. *The Chronicles of Legion: Rise of the Vampires* (Titan Comics) featured art by Mathieu Lauffray, while *Dark Horse Presents #1* (Dark Horse) included the return of *The Big Guy and Rusty the Boy Robot*, with art by Geof Darrow. *Blacksad: Amarillo* (Dark Horse) was the latest masterpiece by Juanjo Guarnido. *The Amazing Spider-Man #11* (Marvel) featured art by Olivier Coipel. *Batman Unwrapped: The Court of Owls* (DC) collected the art of Greg Capullo from *Batman #1-11* in pencil form. Marvel gave us *Silver Surfer #1*, with art by Michael Allred; *Savage Hulk*, a four-issue series with art and story by Alan Davis; *Daredevil #1*, with art by Chris Samnee; and *Avengers #29*, with interior art by Leinil Francis Yu and cover art by Frank Cho. FirstSecond continued to publish the most heartfelt and memorable graphic novels, including *This One Summer*. With art by Jillian Tamaki, it was as beautiful as a graphic novel can be.

Continuing to present some of the best comics of 2014, Dark Horse offered the new series *Hellboy in Hell* by Mike Mignola. *Hellboy in Hell: The Descent*, a hardcover collection of the first five issues, was published as a special San Diego Comic-Con International exclusive. *Hellboy: The First 20 Years* presented some of Mignola’s best work done since Hellboy’s first appearance in 1994.

No Slurping, No Burping (Disney Hyperion), with art by Lorelay Bové, is a cute storybook by this exceptional artist whose touch can be seen in recent Disney films. *Trillium* (Vertigo) is further proof of Jeff Lemire’s rare ability as a writer/artist to tell engaging stories year after year.

Rocket Raccoon (Marvel) took advantage of the popularity of the film *Guardians of the Galaxy* by awarding this character his own title, ably written and drawn by Skottie Young. *Guardians of the Galaxy Annual #1* (Marvel) was a full-length comic with cover and art by Frank Cho. *Batman/Superman #12* (DC) continued the awe-inspiring art done by Jae Lee for this series. *Superman #32* saw John Romita Jr. drawing the series, his first work for DC while *Black Widow* (Marvel) featured interior art and covers by Phil Noto.

Baltimore: Chapel of Bones (Dark Horse), with art by Ben Stenbeck, was collected into a hardcover format. *Teen Titans: Earth One* (DC), an original story produced in a hardcover format, featured art by the popular team of Terry and Rachel Dodson, who displayed a new style that embraced their passion for Japanese animation. And *The Art of the Simon and Kirby Studio* (Abrams) offered a superb collection highlighting this classic team.

Denis Kitchen revived his revered Kitchen Sink Books as a new imprint at Dark Horse Comics, which will surely bring to light many new premium titles. Amazon purchased the online company ComiXology in April 2014. ComiXology allows readers to purchase and read the latest and vintage comics and graphic novels in digital form.

Amazon and the publisher Hachette had a public dispute in 2014 over discounted pricing. Amazon in turn made certain Hachette titles either unavailable or available with extended wait times, prompting some authors to openly criticize Amazon and advise their fans to purchase their books elsewhere. Hachette and Amazon both found themselves losing money, with Amazon receiving bad publicity for the concessions they sought from the publisher. Ultimately, the two sides came to terms.

In December, reports surfaced that the legendary *Mad Magazine* artist Jack Davis, now 90 years old, was retiring. Fortunately, fans of Mr. Davis—the last of the EC artists still working—were soon relieved to discover that he would in fact continue to pursue his work.

Concept Art

The concept-art category, which includes work created primarily for films and video games, serves as a glimpse into the rarely seen area of development. These artists define the look and feel of many of the most popular forms of entertainment enjoyed by fans today.

Sung Choi’s “The Parade” took a celebratory scene and added a fantasy twist that garnered him the gold award. Audrey Benjaminsen, a recent graduate who’s barely into her twenties, proved her ability to impress the jury by earning her second Spectrum 22 award—a silver for her “Fairy 3.” The nominations included three outstanding artists: Te Hu for “Wonders: Gate of Luxor,” Kellan Jett for “Meeting” and Allen Williams for “The Good Dog.”

ReelFX Animation Studio, in conjunction with 20th Century Fox, released *The Book of Life* in October. *Art of the Book of Life* (Dark Horse) captured the essence of the conceptual artists who served as the core for the look of the film. In the introduction, Jorge R. Gutierrez wrote about his mission to make sure that the finished film looked exactly like the art seen in the book. And this was accomplished with great success. Most studios are driven by passion and a love for the art form, yet few can successfully translate that energy into a finished film with irresistible appeal, which ReelFX has accomplished. The book further highlights the concept art by Gutierrez, Dustin d’Arnault, Frederick Gardner, Paul Sullivan, Simon Varela and others.

The following “art of video gaming” books are included here in the concept-art category because they are opening studio doors and providing a look at works not normally seen by the public.

The windfall of new titles available in 2014 included *The Art of Titanfall*, *The Art of Castlevania: Lord of Shadow* and *The Art of Alien Isolation* (all from Titan); *The Art of Wolfenstein*, *The Art of The Evil Within* and *The Art of Dragon Age: Inquisition* (all from Dark Horse); and *The Art of Destiny* (Insight Editions).

Dimensional

The dimensional category includes sculptures created for model kits, collectibles, editorial and fine art. The gold award went to the very popular Forest Rogers for "Venetian Harpy." Her "fantastical beings" regularly grab the attention of her peers. David Silva received the silver award for his intricate and dynamic "Dragon vs. Raptors," a piece which the judges aptly described with the words "highly impressive." Nominations for exceptional achievement were extended to Dan Chudzinski for "The Mudpuppy," Mark Newman for "Gallegarbe: Death's Siren" and Dug Stanat for "A Bird From His Brim Will Guide Your Last Breath." These well-liked and invigorating artists give life to anything they touch, and each continues to amaze.

Laika Entertainment continued to build upon its traditional use of handcrafted animation with the release of *The Boxtrolls*. Worth highlighting for its brilliant use of stop motion methods, this studio has proved that a full digital approach is not a requirement when it comes to making captivating films from scratch. *The Art of Boxtrolls* (Chronicle) showcases a myriad of concept art for the film, most shown as digital drawings and sketches by such artists as Shane Prigmore, Mike Smith and Tom McClure. Also featured, however, are works in clay and paper collage, with maquettes, armatures, finished puppets and sets shown along with process pictures of the animators working on shots. Laika has created a charm for itself by blending all art forms in an attractive and contemporary way. Combined with excellent stories, this should carry them forward well into the future.

Sculpture is one of the oldest and most-respected forms of art, and perhaps the most difficult to represent when not seen in person. More than ever before, young artists working in visual development, animation and the digital world for films and games must learn to see and develop scenes in a three-dimensional environment. Once technology becomes more affordable and accessible to a broader range of artists, the future will see a large influx of computer modeling and laser scanning that will ultimately be brought to life through 3-D printing. Viable 3-D prints of their works will offer sculptors a new source of income as they can print affordable tiered versions of their works to bring to shows—much in the same way that 2-D artists can make prints of their art to sell.

In recent years, Factum Arte (factum-arte.com) has used a combination of traditional craft skills and technology to create re-interpretations of the intricate etchings of the 18th-century Italian master Piranesi, with stunning results. The innovations of technology in dimensional works will cause much debate over the coming years between those who explore new technologies and those who hand-craft. Ultimately, though, a combination of both will find future homes—just as photography and art did a few generations ago and as those who appreciate both digital and traditional methods of 2-D art have done. It is highly unlikely that traditional art will disappear like the commercial wood engravers did in the late 19th century. But you can always count on progress and the future to make changes with or without you.

Premium original sculpted works created in 2014 included those by Bruce D. Mitchell, "Bepop" by Dan Chudzinski, "Ocean Princess" and "Sorceress" bronzes by Devon Dorrity, "He Whom the Rain Follows" and "Vultures" by Dug Stanat, "Red Riding Hood" by Forest Rogers, the "Harley Quinn" bust by James Shoop, "Chimera" by Jessica Dalva, "Chrysalis" by Matthew Levin and "Forest Goblin" by Paul Bonner.

The Kosart Effects Studios & Gallery of Westmont, Illinois, had a big year in 2014. They shot *Teenage Monster Boys* as part of an ad campaign for Sony UK with photographer Joshua Hoffine, called "Monster Prom." They created an eight-piece encapsulated silicone gender-changing age prosthetic for a new celebrity chef, Mrs. Ruby Tips, who was released just before Thanksgiving and has been taking America by storm ever since. The Kosart Gallery held its fourth-annual *MALEFICIUM: Dark Art Exhibition*, with over 50 award-winning artists, its biggest and most successful show yet. For four years, its artists have

been operating the Kosart Atelier: School for Entertainment Arts out of their studio, where they will be growing their classes and curriculum in all forms of special effects and entertainment arts. One student, Dina Cimarusti, competed and dominated Season 7 of *Face Off*, ultimately being named champion.

J. Anthony Kosar was brought on to *Face Off: Judge Match* during Season 7 to be on judge Neville Page's team. Along with Miranda Jory, they helped Page win and raise money for his charity, The Orangutan Foundation.

The collection *Capturing Archetypes: Twenty Years of Sideshow Collectibles Art* (Insight Editions) is a fun book highlighting the art of contemporary sculpture by this studio.

Editorial

The editorial category represents art done primarily for magazines or newspapers.

Tran Nguyen has been brought back to the stage for the second year in a row, this time as the recipient of the gold award for her work titled "A Distressed Damsel." Tran finds a perfect balance between fine art and commercial illustration. Sam Bosma got perhaps the most-energetic reaction from the jury, which was delighted with the theme for his "Critical Education," guaranteeing its selection for the silver award. His comedic situation offered a nice respite in a long day spent discussing the merits for consideration of various entries. Nominees included new and long-time masters of the genre. The three noted for exceptional work in this category were Jensine Eckwall for "This Circle: Walking Into the Wind," Edward Kinsella III for "Gland Monster" and Victo Ngai for "Cocoon."

Leading the list of magazines worth subscribing to is *ImagineFX*. Its focus is on fantasy and digital art, yet there are features on traditional artists as well. The *ImagineFX Sketchbook Vol. 2* offers doodles, concepts and the inner workings of a variety of fantasy artists. *Hi-Fructose*, *Communication Arts*, *Juxtapoz* and *International Artist* are additional magazines worth viewing. Dan Zimmer's *Illustration Magazine* also continues its features on long lost yet important artists from the glory days of paperbacks, pulps, magazines and more. Zimmer has singlehandedly preserved an important aspect of illustration history through his publications. Books and magazines on past masters are important, as they show how the art of today was shaped and formed. Today's most-successful artists tend to respect, appreciate and understand what came before them.

The New Yorker, *National Geographic*, *Playboy* and *Rolling Stone* all still commission original art as they promote our favorites in the field. *Lightspeed*, a science-fiction and fantasy magazine, runs solid profiles and has nice covers; the passing of its art director, Karen Jones, was unfortunate news. *Locus* also does a splendid job at promoting and highlighting those in the art community.

Institutional

The institutional category includes announcements, annual reports, calendars, greeting cards, prints, portfolios, posters, plates, website graphics, collectibles, promotional directories, self-promotion mailers and any other venue not obviously covered by the other categories. This broad mix of professional art attracts a swath of pieces neatly wrapped and presented for our viewing pleasure.

Rovina Cai has burst into the art scene with a series of mature and kinetic pieces. With the use of an energized line and a subtle palette, she captivated the jury to receive the gold award for "Fake It." Over the last few years, Laurie Lee Brom's paintings have been included in a series of exhibits to much fanfare. Her "Bad Seed" encapsulates a captivating emotion, and it secured the silver award. Like those in other categories, the institutional nominations went to a blend of artists with drastically different approaches and included artists new to the field



Clockwise from top left: Arnie and Cathy Fenner with Peter de Sève at the Spectrum exhibit opening reception, held at the Society of Illustrators in New York City on September 12, 2014. Craig Elliott displays his latest painting at his booth at Comic-Con International in San Diego. David Palumbo completed this painting during the Art Out Loud demonstration at the Society of Illustrators on September 13.

along with seasoned veterans. All are doing extraordinary work. The nominations went to Ed Binkley, who was recognized for "Rikshaw Pass," Jeffrey Alan Love for "Skyrim" and Jessica Shirley for "The Child Sleeps."

James Gurney released his *Watercolor in the Wild* DVD to rave reviews. He also had a new dinosaur named after him—*Torvosaurus gurneyi*, the largest predatory dinosaur found to date in Europe. Gurney also has continued his regular contributions to *International Artist* magazine, totaling thirty-two consecutive articles by the end of 2014. Many of them focus on the process of imaginative realism, including a step-by-step feature on "Old Conductor" from his *Dinotopia/Chandara* book. Gurney also wrote about creating maquettes for science-fiction vehicles, his art for Australian postage stamps and other subjects, including color, lighting, atmospheric effects and outdoor sketching. His painting of Kosmocerotops for *Scientific American* won a jury award at the Focus on Nature XIII Exhibition. The show presented ninety-one illustrations by seventy-one artists from fifteen different countries.

Jonny Duddle was tasked with reimagining the covers and presentation boxes for the *Harry Potter* series of books for a new generation of readers. Boris Vallejo and Julie Bell continued their popular calendar series. Other noteworthy work produced over the year in this category included Courtney Billadeau's "The Last of Us Swarmed" for ThinkGeek Solutions/Sony Entertainment, John Picacio's "El Venado" for Lone Boy, Kellan Jett's "Santa's Funeral" for Cards Against Humanity, Kristina Carroll's "Leviathan" for Month of Fear, Laurie Lee Brom's fine-art pieces "Whisper" and "Moth," plus Lucas Graciano and Tyler Jacobson's artworks for such clients as Wizards of the Coast. Te Hu deserves a special mention for his series of excellent works, as does Todd Lockwood. Victoria Ying, who works as a Disney visual-

development artist by day, has been moonlighting on delightful personal works that are shared on her blog. Lorely Bové, Sho Murase and Shelly Wan are also posting striking art on their respective websites. Go look them up online!

Unpublished

The unpublished category includes art created for portfolios, gallery shows, experimental studies, speculative assignments, student work and ongoing pieces to be published at a future date. The greatest range of topics are explored as the artists focus on personal works or as they build examples of their working style to grab the attention of art directors and studios. Energetic and experimental, the unpublished arena allows anyone to submit regardless of stature or position. And the results are often exhilarating.

Cynthia Sheppard's "Momentum" features a near-monochromatic approach that proves art can be both dynamic and subtle. It earned her the gold award. The silver went to Paul Bonner for "Beowulf: Mother," whose use of sharp detail proved popular with the community. Nominations were offered to three powerful contemporaries who have earned the respect and accolades of their peers: Donato Giancola for "Descent From Caradhras," Rebecca Léveillé-Guay for "Time and Chance" and Omar Rayyan for "A Night at the Races." All should feel proud of their exceptional contributions.

This category is consistently the largest in the *Spectrum* annual, and it is particularly rewarding to us because it allows artists to be published for the first time. Since the work need not be completed as a professional assignment, this area provides a gateway for those new to the industry to get their pieces seen alongside work by their peers.

Exhibits and Events

The following 2014 exhibits highlighted masters who may fall outside the contemporary fantastic-art category but nonetheless have made significant impacts within the world of illustration. These are artists whose influence has spanned generations and genres and therefore deserve to be mentioned.

Jeffrey Catherine Jones was highlighted in a special show at the Society of Illustrators in New York City that ran from March through May.

Hollywood: Paintings and Drawings by Everett Raymond Kinstler was published to coincide with an exhibit at Mountainsong Galleries in Carmel, California. Kinstler's early career was spent in comics before becoming the most highly regarded painter of presidential and movie-star portraits. Prior to the show opening, he answered questions regarding the great illustrators of the past whom he knew personally. He shared stories about his visit with Franklin Booth in his studio and reminisced about his friendships with James Montgomery Flagg and Dean Cornwell.

Harvey Dunn: The Complete Collection opened at the South Dakota Art Museum. The exhibition showcased all but two of the 118 Dunn works owned by the museum. They are on display in a single gallery, "giving visitors the rare opportunity to be immersed in an environment of Dunn's work," notes the museum, which has been steadfastly safeguarding, preserving and promoting the Dunn legacy for over fifty years.

Mort Künstler: The Art of Adventure was held at the Norman Rockwell Museum in Stockbridge, Massachusetts. It was a career-spanning retrospective featuring art for paperback book jackets, men's adventure magazines, movie posters, model kit boxes and advertisements.

Moving on to contemporary artists, Aron Wiesenfeld's solo show "Solstice" opened at Arcadia Contemporary gallery in New York City. His new works depict the changing of the seasons. This exhibit was followed at the gallery by Brad Kunkle's one-man show titled "The Belonging."

While in New York City, places to visit should include The Neue Galerie. It boldly displays Gustav Klimt's 1907 painting "Adele Bloch-Bauer I" (subject of the film *Woman in Gold*), which was acquired and placed on display in 2006. This service to the public—make the painting accessible for viewing rather than part of a private collection—is something we can hope turns into a common trend. The Leopard at des Artistes restaurant in New York offers fine dining surrounded by restored paintings by the Golden Age illustrator Howard Chandler Christy. They had been caked by nicotine and were carefully cleaned to restore their original glory.

The Monterey Bay Aquarium in Monterey, California, opened its "Tentacles" exhibit in April 2014. The entrance features a history of tentacles in pop culture through film and literature. Among the décor can be found the oil painting "Contessa With Squid" by Omar Rayyan. If you consider the hundreds of people who view this painting each day, you might have one of the most visible original works on display that falls into the fantastic-arts genre.

Rebecca Léveillé-Guay's highly popular Illustration Master Class continued, with attendees benefiting from a full schedule of classes from an illustration perspective, including use of reference, drawing from the imagination, painting techniques, live demos and industry question and answer sessions, as well as extensive one-on-one critique by leading masters in the field.

The third annual Spectrum exhibit opened in September at New York's Society of Illustrators. Museum director Annette Miller and president Tim O'Brien, along with their staff, should be commended for their belief, support and assistance in helping to organize and manage the show. Works representing a mixture of mediums and generations lined the walls and showed the success of our mission to maintain diversity. Many Spectrum luminaries and alumni were in attendance,

including Victo Ngai, Yuko Shimizu, Charles Vess and Spectrum Grand Masters Kinuko Craft and Michael William Kaluta. This great institution captures the prestige and respect of the entire art community.

General Art News

Overall, sales of books, comics and prints remained on the upswing in 2014 as the harsh memories of the recession of 2008 continue to slip away and the job markets continue to rise, to the relief of creators and collectors. A new workforce—those too young to be affected by the recession—entered the entertainment arena with lots of buying power. The economy has not spun back around for all, unfortunately, but it has been enough to add relief to a substantial number of people.

The print runs for books and comics remain consistent, though still historically low compared to the past few decades. The number of independent efforts is at a staggeringly high number, however, as new genres and subgenres are being created for fans of the most obscure themes or collections. Anyone passionate enough to explore his or her favorite subject through print now has that ability. Most are printed in small runs and with limited promotion, yet somehow sales do not appear to be the determining factor in their creation. The publishing field is electric with energy and enthusiasm from a new generation of independent creators.

Original art sales through auction houses remained healthy in 2014. Sales of vintage comic, illustration, fantasy and pinup art by top names continued to set new records, while original art by most contemporary artists in the same genres remained at affordable prices. Potential collectors may be intimidated, as the news tends to highlight the top pieces sold, but in reality these record sales represent only a minority of the work available by a staggering number of skilled artists. In many cases you can pick up a beautiful piece of art for less than \$300. And many quality pieces by even the top fantasy artists can be obtained for less than \$1,000. The good news is that the field is not limited to people who can afford to pay thousands for a piece. The everyman can take part in supporting and becoming a patron of the arts for only a small investment. Any time art can be purchased directly from the artist or his agent, you can be part of the success of the fantasy field while helping to guarantee a healthy future for more art. Whether you collect for fun, personal pleasure, a connection to the art or even for investment or resale, everyone plays a role in guaranteeing the future of the arts.

The last few years have seen the success of "miniatures," small oil paintings available at affordable prices. These can be easily purchased and carried home from events and, unlike large oils in frames, wall space is easy to find back home even for renters with small apartments. Painters experiment within small areas to capture energetic moments, often for personal pleasure or just to sell at art shows. Also, the artists benefit from the ease of transporting a dozen miniatures to a show, rather than dealing with the logistics of crating and shipping large paintings. The intimidation of price, size and transportation are swept away for the patrons as well. Bill Carman, Craig Elliott, Gregory Manchess and David Palumbo are just a few of the Spectrum artists who regularly produce miniatures for shows, with great success.

A boon for the student, Pixar's animation-rendering program RenderMan was given away by the company for noncommercial use by students, institutions, researchers, developers and for personal use. RenderMan is responsible for visual effects in Pixar films and has been used under license by other studios as well. Curtailing the rising cost of competition for new digital programs and acquainting new artists with the program were two of the reasons Pixar cited as contributing to its generous decision.

CG Hub, the online portfolio and networking site for thousands of digital artists, shut down without warning in April 2014, negatively affecting the community it had built since 2007. Entire portfolios, resources, bookmarks and contacts were no longer accessible. In



Clockwise from top left: Brandon and Jarrod Shiflett display their sculptures at Comic-Con International. Publisher Bob Self at his Baby Tattoo booth at Comic-Con International. Spectrum book-signing at the Flesk/Spectrum booth at Comic-Con International featuring (back row, left to right) John Fleskes, Gary Gianni, Allen Williams, David Palumbo, Travis Lewis and Matthew Levin; and (bottom row, left to right) Donato Giancola, Todd Lockwood and Daren Bader. Camilla d'Errico at her booth at the Emerald City Comicon in Seattle, Washington.

worst-case scenarios, artists reported losing the only copies of their digital artwork. DrawCrowd and ArtStation are vying to replace the gap felt by CG Hub's disappearance.

Relating to the loss of artwork—whether through a failed disk drive, stolen computer, cloud service going out of business or the loss of website material due to a company or service ceasing to exist—having backups and your own website is something to consider. Having control of your content is a powerful tool. Social-media websites can and will modify policies and prove limiting. While many people use Facebook, many more do not. Restricting yourself to one service out of convenience limits those who can see your art. A personal website featuring a portfolio of your artwork, contact information and a biography stressing your strengths will do you a lot of good. And be sure to update it once a month. Most artists do not have personal websites, so those who do are a step ahead of the rest.

A Look at the Future

As you settle down to look through the astounding and unique visions found in *Spectrum* this year, you will be amazed. These are some of the best artists working today. They are defining the role art plays in our world today while setting the stage for the future. You can look at the work of J.A.W. Cooper and hundreds more for proof of this fact. Even if you are not an artist, you can be a part of the Spectrum community. Everyone is welcome, and you can play a role by offering your support. It's as simple as reaching out to your favorites within these pages by going online or visiting them at an event and expressing your encouragement and praise for what they do. Another form of support

can be shown by the purchase of some art, a print or a book. Or maybe even commission one of them to create a visionary work to use in your own comic or book or just to add that special something to a wall in your home.

We will continue to work feverishly to increase the awareness of the artists, the genres represented in this book and the fantastic-art field among as wide an audience as possible in a passionate and positive way. Our yearly "Spectrum Fantastic Art Live" event was conceived to further this cause. We have big improvements coming that will allow a greater connection between us all. More workshops, educational opportunities, networking possibilities and a good time will be had by all. We also encourage you to visit spectrumfantasticart.com for access to one hundred videos (and growing!) produced in-house by the Flesk Publications team to share with everyone.

We love what we do and the people we work with. It is our honor and pleasure to be a part of Spectrum. Thank you for your support. We hope you enjoy this latest volume showcasing the best in contemporary fantastic art.

JOHN FLESKES

July 1, 2015
Santa Cruz, California

CORRECTIONS

Our apologies to Pavol Martinický for inadvertently misspelling his name in *Spectrum 21* and for failing to include his contact information in the Artist Index section. Here is his work again, this time labeled correctly. Please visit our Artist Index section in this volume to contact Pavol and to learn more about him and his work.

Additionally, I completely missed and take full responsibility for not including Sean Andrew Murray's "Kento Vess The Birdmancer" in *Spectrum 21*. This oversight has given me the welcome opportunity to highlight his beautiful art on the opposite page. Sean is a freelance illustrator, concept artist, author and teacher who has worked in the entertainment industry for over 15 years. The bulk of his career so far has been spent as a video-game concept artist, working on such titles as *Dungeons & Dragons Online*, *The Lord of the Rings Online*, *Ultima Online* and *Kingdoms of Amalur: Reckoning*. His freelance client list includes Legendary Pictures (Guillermo del Toro), Disney-Hyperion Publishing, Sideshow Collectibles, Wizards of the Coast, Lego, EA Games, Privateer Press, Fantasy Flight Games, White Wolf Games, *ImagineFX* magazine, Steve Jackson Games, FableVision and 3DTotal. You can obtain his contact details in the Artists Index area.



Pavol Martinický

Title: The Cathedral Dream

Medium: Pen and ink, serigraphy Size: 11.75 x 19.75 in.

REQUIEM

In 2014 we sadly remember the passing of these valued members of our community:

Gary Arlington (1938-2014) Underground artist
 Dick Ayers (b 1924) Comic artist
 Jim Bamber (b 1948) Cartoonist
 Charlie Barsotti (b 1933) Cartoonist
 Lorenzo Bartoli (b 1966) Comic artist
 Erik Blegvad (b 1923) Artist
 J. Jorman Bridwell (b 1928) Illustrator and writer
 André Coelho (b 1979) Comic artist
 Jeremy Dale (b 1979) Comic artist
 Philippe Delaby (b 1961) Comic Artist
 Al Feldstein (b 1925) Comic artist and editor
 Jeffrey K. Fisher (b 1955) Illustrator
 H.R. Giger (b 1940) Artist and film designer
 Stan Goldberg (b 1932) Comic artist
 Anthony Goldschmidt (b 1943) Graphic artist
 Thomas David Henshaw (b 1939) Cartoonist
 Lowell Hess (b 1921) Illustrator
 Etta Hulme (b 1923) Cartoonist
 Larry Ivie (b 1936) Artist
 Karen Avery Jones (b 1965) Art director for Lightspeed magazine
 Fred Kida (b 1920) Comic artist
 Robert Kinoshita (b 1914) Designer
 R.K. Laxman (b 1921) Cartoonist
 Larry Latham (b 1953) Animator and comic artist
 Danny Lee (b 1919) SFX artist

Michael Lennick (b 1952) SPFX artist
 Dan Lynch (b 1946) Cartoonist
 Greg Martin (b unknown) Video game box artist
 Oswald Morris (b 1915) Cinematographer
 John Mueller (b 1949) Artist
 Catherine Peach (b 1982) Artist
 Larry Pendleton (b 1954) Cartoonist
 Al Pimsler (b 1918) Illustrator
 Arthur Rankin (b 1924) Animator and director
 Giorgio Rebuffi (b 1928) Comic artist
 Mike Ritter (b 1965) Cartoonist
 Mark E. Rogers (b 1952) Illustrator and writer
 Roy Scarfo (b 1926) Space artist
 Janet E. Sheppard (b 1925) Designer
 Stu Shiffman (b 1954) Fan artist
 Dick Smith (b 1922) SFX artist
 Bhub Stewart (b 1937) Cartoonist, writer and educator
 Hal Sutherland (b 1929) Animator and painter
 Adam Tan (b 1992) Artist
 Robert Taylor (b 1944) Animator
 Dave Trampier (b 1954) Illustrator
 Morrie Turner (b 1923) Cartoonist
 Massimo Vignelli (b 1931) Graphic designer
 Joe Viskocil (b 1952) SFX artist
 David Weidman (b 1921) Animator
 James Arthur "Art" Wood (b 1927) Cartoonist
 Patrick Woodroffe (b 1940) Illustrator and painter
 Bunny Yeager (b 1929) Photographer



Sean Andrew Murray

Title: Kento Vess The Bramancer Medium: Pencil, digital Client: Fishwizard Press





SPECTRUM 22

JURY SELECTIONS



00.



"Finally, something my parents can be proud of! I'd like to thank Spectrum for this award. I'm truly shocked at this. It's an honor to be here and being chosen from so many artists that I admired for so long. This award goes out to all of those people who are working in their garages, endlessly trying to make their dreams come true. Thank you."

—During Wessling's acceptance speech at the Spectrum 22 Awards Ceremony

TAYLOR WESSLING

A graduate of the Academy of Art University San Francisco, Taylor Wessling received his BFA in Illustration and also studied at UCLA, where he completed the Advanced Graphic & Visual Communication program. His work is characterized by a bold realism that holds onto attributes of mannerism and neo-expressionistic sensibilities. A combination of traditional media and digital refinement allows his work to be aggressively suggestive in narrative while being subtly sensual in form.

Taylor is the recipient of the gold medal in the category of Advertising from Spectrum. He also earned a gold medal in Advertising from the Society of Illustrators in Los Angeles. His work has been recognized by the Society of Illustrators in both New York and Los Angeles, as well as by Spectrum, *Print Magazine*, *Communication Arts*, *3x3 Magazine* and *American Illustration*. His paintings reside in numerous private collections worldwide.

Born in El Paso, Texas, Taylor now lives in Newport Beach, California, with his fluffy black Chantilly Tiffany cat, Simon. He currently works as a graphic designer and freelance illustrator.

BARBARIANS: FAUST

Medium: Graphite, ink and digital Size: 10 x 10 in. Client: WellBredBarbarians.com





"When I started teaching, some students didn't want to listen to what I tried to teach them, because they wanted to be sci-fi fantasy painters and I didn't work in that field or paint. Thus my advice was not worth listening to. The reason I ever submitted work to Spectrum 13 the very first time was because if I did get my work in, they would listen to me from then on.

"I am fully aware that my work is more 'magical realism' than the traditional genre of fantasy. So this is always a wonderful surprise every time my work gets accepted.

"It is a miracle I am receiving another silver. Thank you, judges. Thank you, my client. And, yes, of course, thank you to those students who made me decide to start submitting to Spectrum. What the students don't know is that they teach me and push me just as much as I teach and push them.

"P.S. Now students come up to me on the first day of school and tell me they saw my work in *Spectrum*!"

—Shimizu's acceptance speech provided to Spectrum

YUKO SHIMIZU

Yuko Shimizu is a multi-award-winning illustrator and an instructor. She first studied advertising and marketing, then worked in Tokyo doing corporate PR. After eleven years, she decided to move to New York City and restarted her life as an artist. Yuko studied art for the first time at the School of Visual Arts (SVA), where she is now an instructor. Now her "second career" is finally longer than her first, and she is very excited about that. *A Wild Swan*, a book of reimagined fairy tales that she has done with the Pulitzer Prize-winning author Michael Cunningham, is due out in November.



AGATHA CHRISTIE'S
MURDER
ON THE
ORIENT
EXPRESS

NAT COHEN PRESENTS
FOR EMI FILM DISTRIBUTORS LTD. A JOHN BRADBOURNE-RICHARD GOODWIN FILM
ALBERT FINNEY • LAUREN BACALL • MARTIN BALSAN • INGRID BERGMAN • JACQUELINE BISSET • JEAN-PIERRE CASSEL
SEAN CONNERY • JOHN GIELGUD • WENDY HILLER • ANTHONY PERKINS • VANESSA REDGRAVE
RACHEL ROBERTS • RICHARD WIDMARK • MICHAEL YORK • WITH COLIN BLAKELY • GEORGE COULOURIS • DENIS GUILLEY
MUSIC COMPOSED BY RICHARD RODNEY BENNETT • SCREENPLAY BY PAUL DEHN
PRODUCED BY JOHN BRADBOURNE & RICHARD GOODWIN • DIRECTED BY SIDNEY LUMET

STUDIOCANAL

MURDER ON THE ORIENT EXPRESS COPYRIGHT © 1974 STUDIOCANAL FILMS LTD.

Johnny Dombrowski

Murder on the Orient Express. Year: Screenprint Size: 24 x 36 in. Client: Black Dragon Press Art Director: James Park



Edward Kinsella III

Title: Vernacchio Medium: Ink and gouache Size: 15 x 19 in. Client: Citicorp Collection Art Director: Eric Seligson



Victo Ngai

Title: The Cloisters | Medium: Mixed | Size: 36 x 44.5 in. | Client: MTA Arts and Design | Art Director: Amy Housmann



Victo Ngai

Title: Dragon Boat Festival Medium: Mixed Size: 20 x 12.5 in.
Client: Plan-Net Lufthansa Airline Art Director: Martin Kulik and Sebastian Kuhs



Randy Gallegos

Title: Alieis Medium: Oils Size: 48 x 72 in.
Client: Science Fiction Book Club Art Director: Matthew Kalamidas



Goñi Montes

Title: Find and Edit Medium: Digital Size: 17 x 9.5 in. Client: Adobe Art Director: Michael Jarrott



Goñi Montes

Title: Infinite Resources Medium: Digital Size: 17 x 9.5 in. Client: Adobe Art Director: Michael Jarrott



Arantza Sestayo

Title: Alice and the Caterpillar. Medium: Watercolor. Size: 10 x 20 in.



Greg Spalenka

Title: A Little Help Medium: Butcher paper, board, charcoal, conte Size: 11 x 11 in. Client: Titan Books Art Director: Jeff Burne



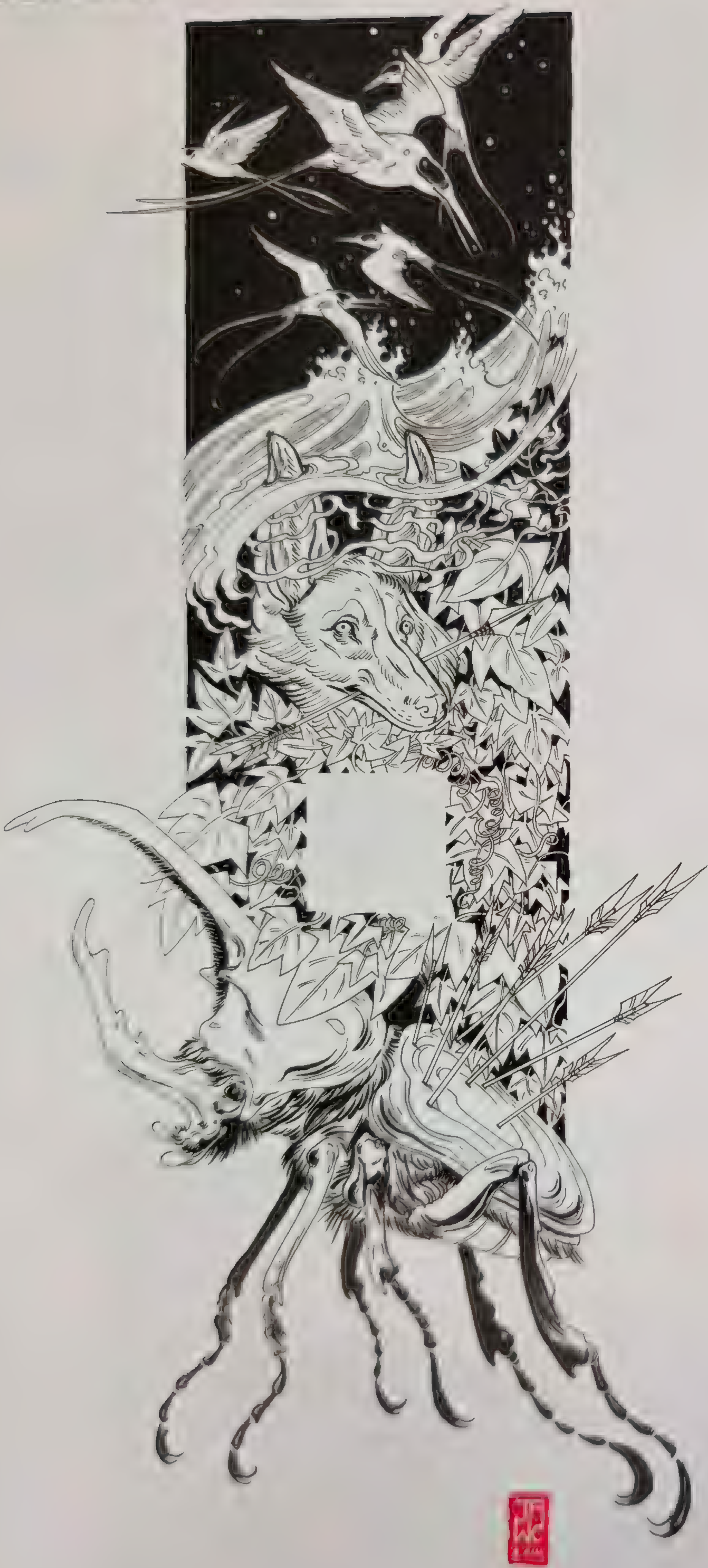
Donato Giancola

*Title: Sorrow Medium: Oil on panel
Size: 27 x 33 in. Client: Jean Cocteau Cinema*



David Palumbo

*Title: The Fallen Medium: Oil on panel Size: 30 x 40 in
Client: Sideshow Collectibles Art Director: Tom Gilliland*



J.A.W. Cooper

*Title: Heavy Ocean Medium: Ink Size: 18.5 x 37.25 in.
Client: Some Heavy Ocean and Sargent House Records Art Director: Emma Ruth Rundle*



Android Jones

*Title: Unity Electromineral Medium: Digital
Client: Oceanic Preservation Society
Art Director: Obscura Digital*



Jonathan Bartlett
 Title: The Art Wall Medium: Mixed
 Client: Ralph Lauren Art Director: Amir Mohammady



Jonathan Bartlett
 Title: The Art Wall Medium: Mixed
 Client: Ralph Lauren Art Director: Amir Mohammady



Kelly Wagner
 Title: Exploit No More Medium: Digital
 Size: 11.75 x 36 in. Client: Exploit No More



Wylie Beckert

Title: The Nutcracker Medium: Digital Size: 11 x 17 in. Client: Kansas Ballet Art Director: Joseph Pennington



Cory Godbey

*Title: Trouble At Sea Medium: Watercolor and digital
Client: Gamewalker, LLC Art Director: Jacob Bunting*



David Palumbo

*Title: Fire and Stone Medium: Oil on panel Size: 48 x 24 in.
Client: Dark Horse Art Director: Scott Allie*



Matthew Stewart

*Title: The Lost Realm Medium: Oil on mdf Size: 19.5 x 46.25 in.
Client: Fantasy Flight Games Art Director: Zoë Robinson*

MARVEL
AGENTS OF S.H.I.E.L.D.



Paolo Rivera

*Title: Agents of S.H.I.E.L.D. "Providence"
Medium: Gouache, watercolor, and acrylic on illustration board
Size: 13 x 19 in. Client: Marvel and ABC Studios
Art Director: Arune Singh © Marvel/ABC Studios*



Matt Hughes

*Title: Faust Medium: Oil on canvas
Size: 24 x 36 in. Client: The Atlanta Opera*



Borderlands Kobold
(COBALUS GYGAXIUS)

Tony DiTerlizzi

Title: Borderlands Kobold *Medium:* Acryla gouache *Size:* 16 x 21 in.
Client: Dark Horse Books and Kitchen Sink Books *Art Director:* John Lind





Photo by Greg Preston for Spectrum Fantastic Art

"I honestly did not think this was going to happen. Guys, this means so much to me. I honestly didn't prepare anything. But I was remembering this earlier today: I was in first grade at St. Peter's school, and we had a talent show. I remember that my sister, who was three years my elder, was dancing to Fame. My parents had always told me that I was talented, and I wanted to join the talent show. I had this cool vision in my head that I would go up onstage, and this curtain would have all of my artwork on it, and I'd be wearing a red beret, and everyone would see my art and go 'ooh' and 'ahh.' And I remember my principal telling me, 'You can't do that. Firstly, no one can see your art from that far away, and talent shows really aren't for artists.' She was very apologetic but kind of dismissed it. But it occurred to me today that this is that talent show. I'm so lucky to be in front of this group. Every one of these nominees has been such an inspiration to me—literally all of them. And Arnie and Cathy [Fenner] have given us all our chance to kind of shine in the spotlight. So, thank you, Arnie and Cathy. Thank you, jury."

—During Dos Santos's acceptance speech at the Spectrum 22 Awards Ceremony

DAN DOS SANTOS

Well known for his colorful oil paintings, most often depicting strong women, Dan dos Santos works in a variety of genres, including novels, comics and film. With hundreds of published images to his credit, he has helped create some of the most iconic *Urban Fantasy* covers of the past decade. Dan has won a Chesley Award, a Jack Gaughan Award and a Spectrum Award, and his illustrations have graced the No. 1 spot on *The New York Times* best-seller list numerous times. He has worked for clients such as Disney, Universal Studios, Scholastic Books, The Greenwich Workshop, Penguin Books, Random House, Tor Books, UpperDeck, Wizards of the Coast, DC Comics and Dark Horse Comics, among many others. Aside from freelance illustration, Dan is also the founder and curator of the educational website Muddy Colors.

He currently resides in Greensboro, North Carolina, with his wife and two sons.

TAKING FLIGHT

Medium: Oil on board Size: 30 x 40 in. Client: Baen Books Art Director: Toni Weisskopf





Photo by Greg Preston for Spectrum Fantastic Art

"I'm stunned. I've had the honor to serve on the judges' committee a couple of times, and I know how much art everybody looks at and all the beautiful things that you see, and I can't believe that my work got singled out among all of those things. I thank the judges, I thank my wife Patty, I thank John Fleskes and Cathy and Arnie for making this whole thing possible. And I thank you all!"

—During Gustafson's acceptance speech at the Spectrum 22 Awards Ceremony

SCOTT GUSTAFSON

A native of northern Illinois, Scott Gustafson was born in 1956 and studied at the Chicago Academy of Fine Arts and Columbia College in Chicago. He had early aspirations of becoming an animator but soon found that he was better suited for illustration.

Over the thirty-five years that span his career, Scott has had the opportunity to fulfill commissions for a number of varied clients and publishers, such as *Celestial Seasonings*, *Playboy* magazine, and *The Saturday Evening Post*. His illustrations have decorated calendars, greeting cards, collectors' plates and limited-edition prints published by The Greenwich Workshop.

Drawing on an early interest in animated films, Scott has also worked on concept and character designs for studios such as DreamWorks, PDI, Nickelodeon and Ludorum, whose popular children's show *Chuggington* appears on the Disney Junior Channel. His many illustrated books include *Classic Fairy Tales*, *Favorite Nursery Rhymes From Mother Goose* and most recently *Classic Bedtime Stories* from Workman Publishing. His original titles include *Alphabet Soup* and *Eddie: The Lost Youth of Edgar Allan Poe*, from Simon & Schuster.

Scott lives and works in his home studio in Chicago with his wife, Patty. Their son, Karl, is a senior in college.

JACK AND THE SLEEPING GIANT

Medium: Oil on panel Size: 18 x 21 in. Client: The Greenwich Workshop Press Art Director: Wendy Wentworth



Jeffrey Alan Love

Title: Radiant State Medium: Acrylic and digital Size: 10 x 14 in. Client: Gollancz Art Director: Nick May



Petar Meseldžija

Title: The Giants are Coming Medium: Oil Client: Fiesk Publications



Sam Weber

Title: Dune Cover Medium: Oil and digital
Size: 5 x 9 in. Client: The Folio Society Art Director: Sheri Gee



Anna and Elena Balbusso

*Title: Christmas: A Wonder Tale of the North by Charles Vess
Medium: Gouache, pencil, digital Size: 9 x 6.5 in.
Client: Tor Books Art Director: Irene Gallo*



Anna and Elena Balbusso

*Title: Ghost, The Queen of Spades and Other Stories by Alexander Pushkin
Medium: Gouache, pencil, digital Size: 9 x 6.5 in.
Client: The Folio Society Art Director: Sheri Gee*



Cory Godbey

Title: Nocta catches Gratha Medium: Watercolor and digital
Client: Shadow Grove Press Art Director: Cael Jacobs



Cory Godbey

Title: The Queen of the Winds *Medium:* Watercolor and digital
Client: Shadow Grove Press *Art Director:* Cael Jacobs



Cory Godbey

Title: The Rabbit with the Stars *Medium:* Watercolor and digital
Client: Shadow Grove Press *Art Director:* Cael Jacobs



J.A.W. Cooper

Title: The Poetic Edda Medium: Graphite and digital Size: 13 x 9.25 in. Client: The Poetic Edda, Coach House Books Art Director: jeramy Doads



Rovina Cai

Title: Wuthering Heights Medium: Graphite and digital Size: 6 x 9 in. Client: The Folio Society Art Director: Sheri Gee



J.A.W. Cooper

Title: Pierced Medium: Photography print shot by Allan Amato of J.A.W. Cooper, graphite, gouache and frosted acetate
Size: 10.5 x 13.5 in. Client: Temple Of Art and Baby Tattoo Books Art Director and photographer: Allan Amato



Cynthia Sheppard

Title: Karen Memory Medium: Digital Client: Tor Books Art Director: Irene Gallo



Eric Deschamps

Title: Scavengers Medium: Digital Size: 12 x 18 in. Client: HarperCollins Art Director: Alison Klapthor



David Palumbo

Title: Saem's Lot Medium: Oil on panel Size: 24 x 18 in. Client: Cemetery Dance Art Director: Brian Freeman



Gregory Manchess

Title: Starbridge Medium: Oil on linen Size: 16 x 24 in. Client: Tor Books Art Director: Irene Gallo



Aaron Lovett

Title: Nightmares Unhinged Medium: Digital Size: 6 x 9 in. Client: Hex Publishers Art Director: Joshua Viola



David Palumbo

*Title: The Brearing of Father Callahan Medium: Oil on panel Size: 20 x 30 in
Client: Cemetery Dance Art Director: Brian Freeman*



John Jude Palencar

Title: Drawn Blade Medium: Acrylic Size: 16 x 20 in. Client: Ace Books Art Director: Judith Murello



(right)

John Jude Palencar

Title: The Case of M. Valdemar Medium: Acrylic

Size: 11.25 x 7.25 in. Client: Easton Press

Art Director: Michael Hendricks

(below)

John Jude Palencar

Title: Thyme Fiend Medium: Acrylic

Size: 7 x 19 in. Client: Tor Books

Art Director: Irene Gallo





Karla Ortiz

*Title: The Walking Stick Forest Medium: Digital
Size: 7 x 10 in. Client: Tor Books Art Director: Irene Gallo*



Rick Berry

*Title: Frontis: Dracula Medium: Graphite
Size: 10 x 8 in. Client: Easton Press*



Rick Berry

Title: Castle Bride, Dracula Medium: Oil Size: 20 x 16 in. Client: Easton Press



Nimit Malavia

Title: Into the Nanten: The Record of My Exile E52 Medium: Mixed and digital Size: 5 x 7 in.



Nimit Malavia

Title: Into the Nanten: The Record of My Exile E29 Medium: Mixed and digital Size: 5 x 7 in.



Mark Behm

Title: D&D Monster Manual: Ogre Medium: Digital
Size: 18 x 24 in. Client: Wizards of the Coast Art Director: Daniel Gelon



Lars Grant-West

Title: Varana and Sarravix Medium: Oil on prime masonite
Size: 18 x 24 in. Client: Imagined Intercessions



John Petersen

Title: Desert Showdown Medium: Colored pencil, watercolor and digital
Size: 17 x 22 in. Client: Monte Cook Games, LLC Art Director: Stan Brown



Sam Weber

Title: Sandworm Medium: Oil Size: 10 x 14 in. Client: The Folio Society Art Director: Sheri Gee



Sam Weber

*Title: Hawat Medium: Oil Size: 10 x 14 in.
Client: The Folio Society Art Director: Sheri Gee*



Sam Weber

*Title: The Baron Medium: Oil Size: 10 x 14 in.
Client: The Folio Society Art Director: Sheri Gee*



Sam Weber

Title: Yueh and Lero Medium: Oil Size: 20 x 14 in. Client: The Folio Society Art Director: Sheri Gee



Sam Weber

Title: Ornithopter in the Sand Storm Medium: Oil Size: 20 x 14 in. Client: The Folio Society Art Director: Sheri Gee



Todd Lockwood

Title: The Voyage of the Basilisk Medium: Digital Size: 15 x 22 in. Client: Tor Books Art Director: Irene Gallo



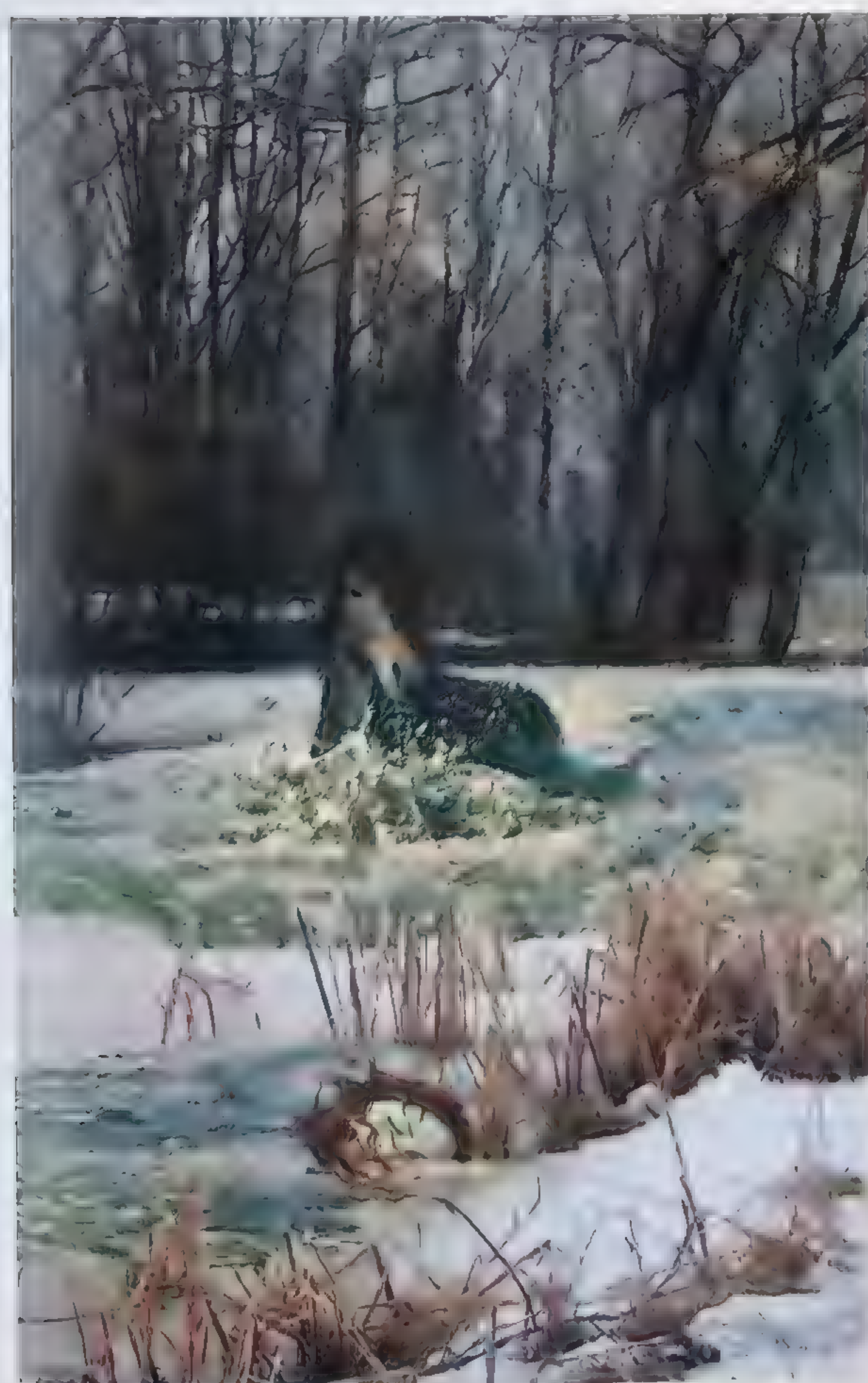
Greg Swearingen

*Title: The Whisperer Medium: Mixed Size: 6 x 9 in.
Client: Penguin Random House Art Director: Kate Gartner*



Stephanie Law

Title: With Pure Heart Medium: Watercolor Size: 10 x 14 in.



Elizabeth Leggett

*Title: Glashtyn Shanty Medium: Digital Size: 12 x 18 in.
Client: Infected by Art Vol. 3 Art Director: Bill Cox*



Gary Northfield

*Title: The Voyage of the Bassett
Medium: Digital with pen and ink Size: 187 x 127 mm.
Client: Jurassic London and National Maritime Museum Art Director: Jared Shurin*



Petar Meseldžija

Title: The Book of Giants: Giant 2 Medium: Pencil Client: Flesk Publications



Petar Meseldžija

Title: The Book of Giants: Giant 3 Medium: Pencil Client: Flesk Publications



Petar Meseldžija

Title: The Book of Giants: Giant 1 Medium: Pencil Client: Flesk Publications



Petar Meseldžija

Title: The Book of Giants: First-Born Giants Medium: Pencil Client: Flesk Publications



Petar Meseldžija

*Title: The Book of Giants: The Northern Giants
Medium: Oil Client: Flesk Publications*



Dan dos Santos

*Title: Vengeance of the Demon
Client: Daw Books Art Director: Betsy Wollheim*



Bill Carman

Title: Triple Bird Robot Medium: Acrylic on copper Size: 6 x 8 in.



(above)

Victo Ngai

Title: Time Out of Time Medium: Mixed Size: 17 x 10 in.

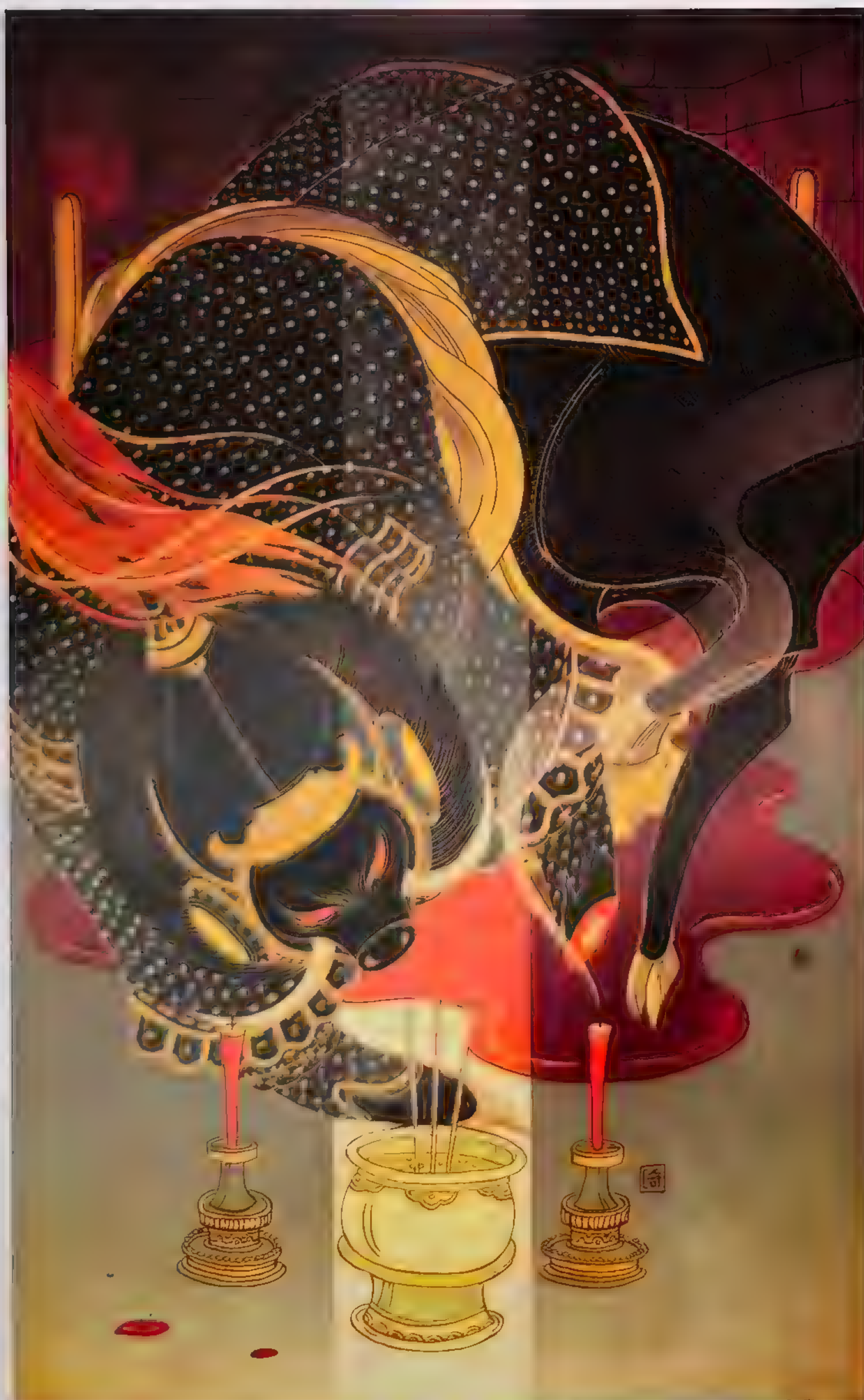
Client: Abrams Books Art Director: Chad Beckerman

(left)

Victo Ngai

Title: Chinese Fairy Tales and Fantasies: The Black General Medium: Mixed Size: 6 x 9.75 in.

Client: Folio Society Art Director: Sheri Gee





Victo Ngai

Title: Chinese Fairy Tales and Fantasies: The Wizard's Lesson Medium: Mixed Size: 6 x 9.75 in. Client: Folio Society Art Director: Sheri Gee



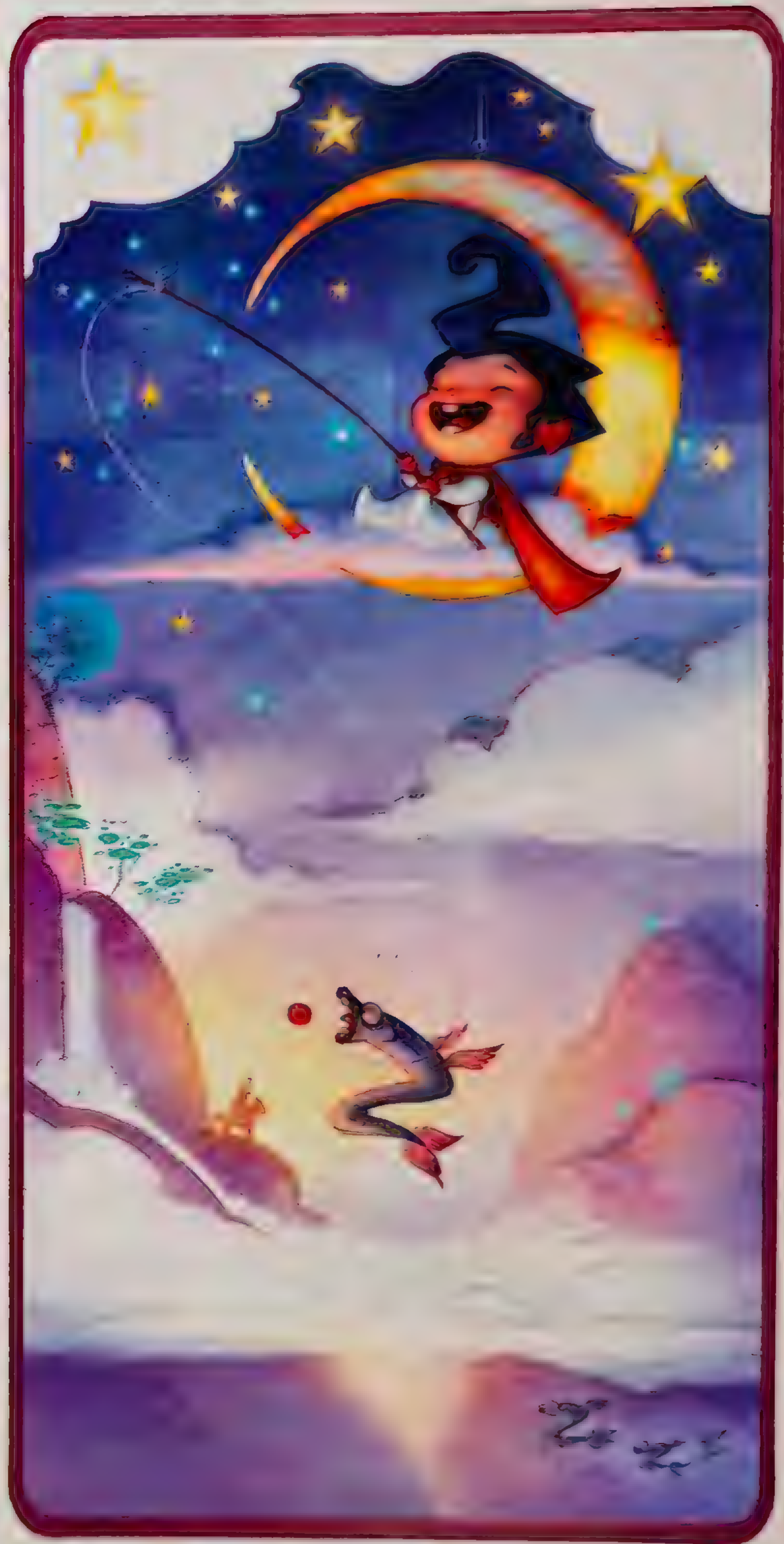
Chamisa Kellogg

Title: The Light in the Tree III Medium: Watercolor and ink Size: 8.5 x 11 in.



Lisa Falkenstern

Title: U is for Uniform Medium: Oil Size: 12 x 12 in.
Client: Two Lions Art Director: Katrina Damkoehler



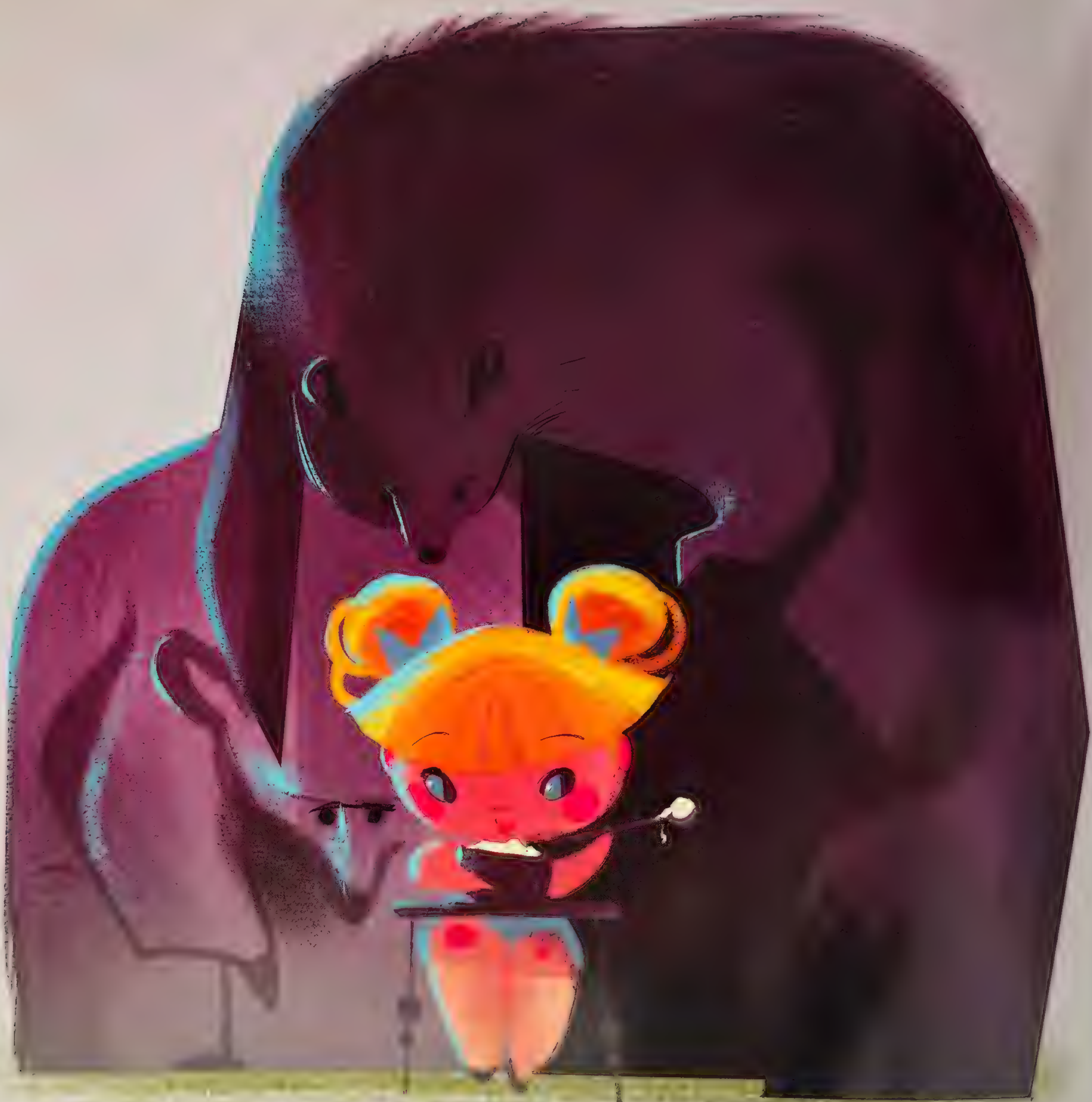
Cameron Scott Davis

Title: Finnegan Catching Z's
Medium: Graphite, watercolor, and digital Size: 5 x 12 in.



Krystal Camprubi

Title: The Root Harp Medium: Pencil on parchment
Size: 14 x 21 in. Client: Portelune Productions



Victoria Ying

Title: Goldilocks Medium: Digital Size: 15 x 15 in.



Victoria Ying
Title: Witch's Room



Victoria Ying
Title: Cat Village Medium: Digital Size: 8 x 10 in.



Scott Gustafson

Title: The Giant and his Wife. Medium: Oil on paper. Size: 8 x 20 in. Client: The Greenwich Workshop Press. Art Director: Wendy Wentworth



Scott Gustafson

Title: Jack and the Peddler Medium: Oil on panel Size: 25 x 8.5 in. Client: The Greenwich Workshop Press Art Director: Wendy Wentworth



Scott Gustafson

Title: The Giant Lunges for Jack Medium: Oil on panel Size: 25 x 15 in. Client: The Greenwich Workshop Press Art Director: Wendy Wentworth



Tony DiTerlizzi

*Title: North American Owlbear Medium: Acryla gouache Size: 26 x 21 in.
Client: Dark Horse Books and Kitchen Sink Books Art Director: John Lind*



Jesper Ejsing

*Title: Lightfoot Halfling Medium: Acrylic and digital
Size: 12 x 10 in. Client: Wizards of the Coast Art Director: Daniel Gelon*



Vinod Rams

Title: The Green Man Medium: Gouache Size: 13 x 19 in. Client: lands and legends



Yuko Shimizu

Title: Little Nemo Dream Another Dream Medium: Ink drawing with digital color
Client: Locust Moon Press Editors and Art Directors: Josh O'Neill, Chris Stevens and Andrew Carl



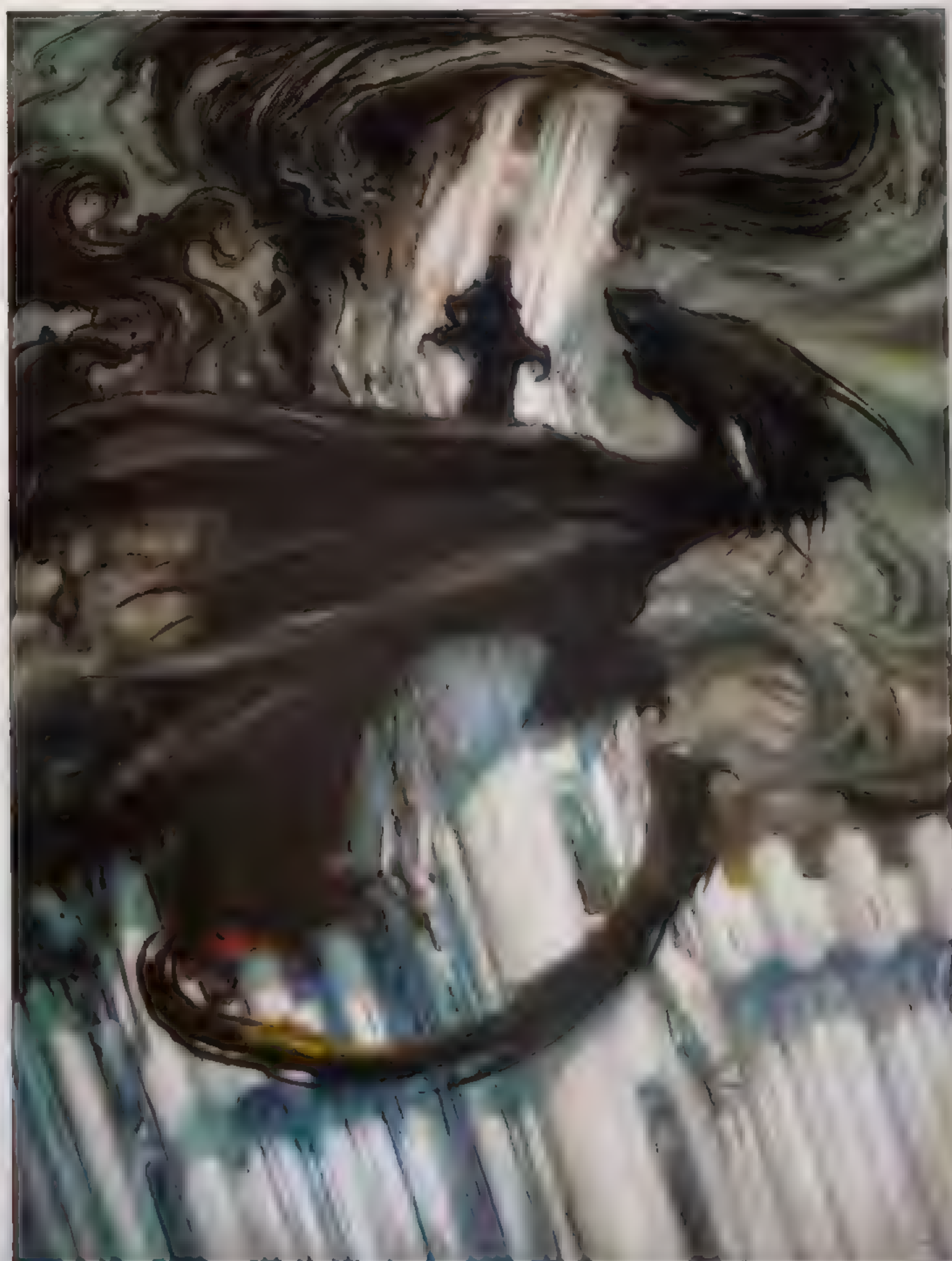
Donato Giancola

Title: Saruman: Corruption Medium: Oil on panel Size: 45 x 33 in. Client: Urban Comics



Donato Giancola

Title: Galadriel and the Mirror Medium: Pencil on paper Size: 11 x 14 in. Client: Christopher Redlich



Donato Giancola

Title: The Fall of Gondolin Medium: Oil on panel Size: 18 x 24 in. Client: Christopher Redlich



Jeffrey Alan Love
Title: We And The Burned Moths Remain and the Mirror
Size: 2 x 12 in. Client: Tor.com Art Director: Irene Gallo



Jeffrey Alan Love
Title: The Good Shabti Medium: Digital
Size: 8 x 12 in. Client: Jurassic London Art Director: Jared Shurin



Jeffrey Alan Love
Title: Prison of Thorns Medium: Acrylic on board
Size: 22 x 22 in. Client: Tor.com Art Director: Irene Gallo



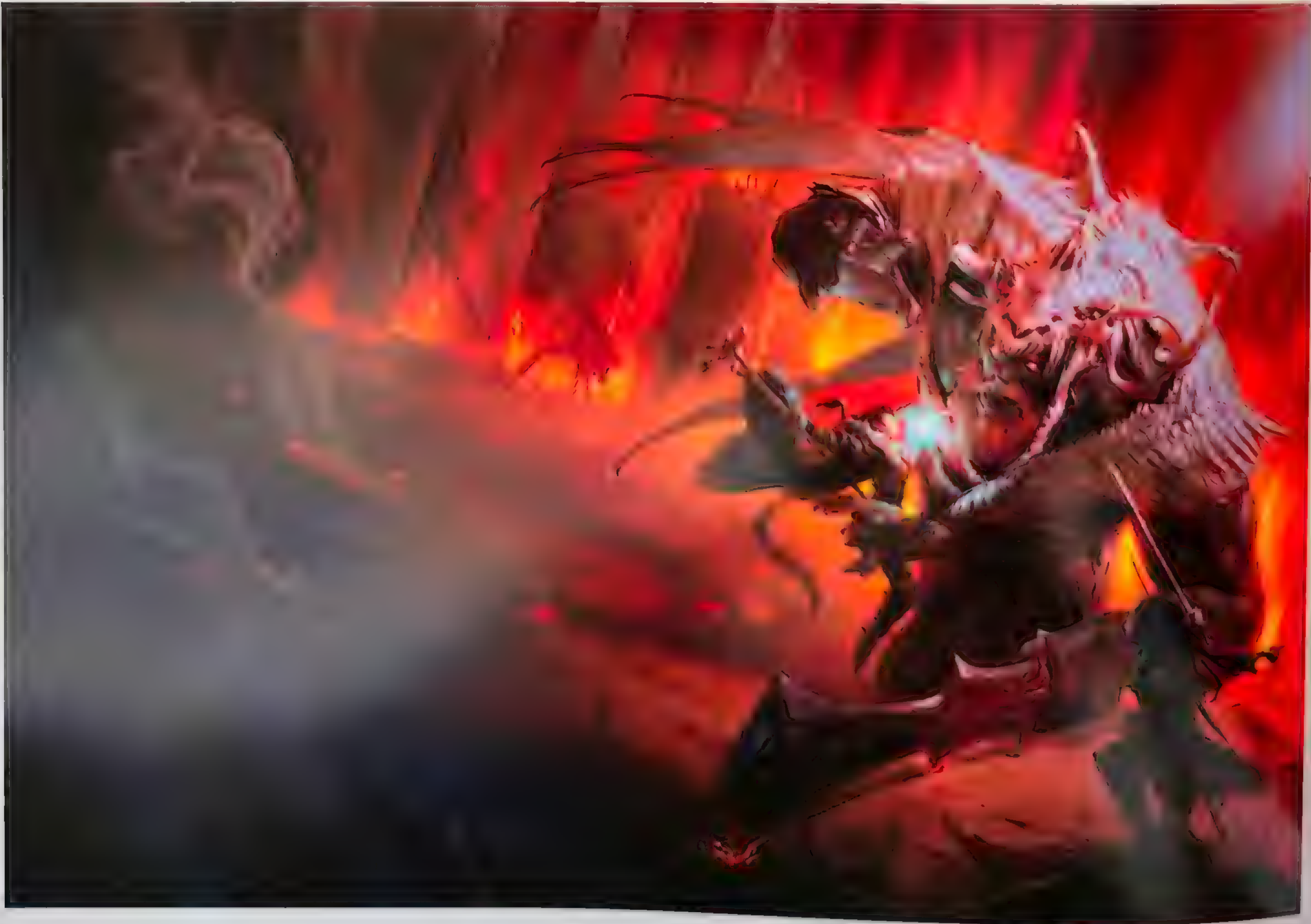
Jeffrey Alan Love

Title: Wolfhound Century Medium: Acrylic and digital
Size: 8 x 12 in. Client: Gollancz Art Director: Nick May



Chase Stone

Title: Death of Meraxes Medium: Digital
Size: 9 x 12 in. Client: Becker&Mayerl Books Art Director: Rosebud Eustrace



Tyler Jacobson

Title: D&D Player's Handbook Medium: Digital Size: 20 x 14 in. Client: Wizards of the Coast Art Director: Melissa Rapiere



Jonathan Bartlett

Title: Ex Patriots Medium: Mixed Size: 12 x 16 in. Client: Random House Art Director: Christopher Brand



Frank Cho

Title: Frankenstein's Francée. Medium: Pen and ink. Size: 14 x 21 in. Client: Fleck Publications



Frank Cho

Title: Drawing Beautiful Women: Jungle Battle Medium: Pen and ink Size: 19 x 24 in. Client: Flesk Publications



Scott Brundage

Title: A Brain Is for Eating Medium: Watercolor, gouache and digital Size: 8 x 12 in. Client: Pale Dot Voyage Art Director: David Littlejohn

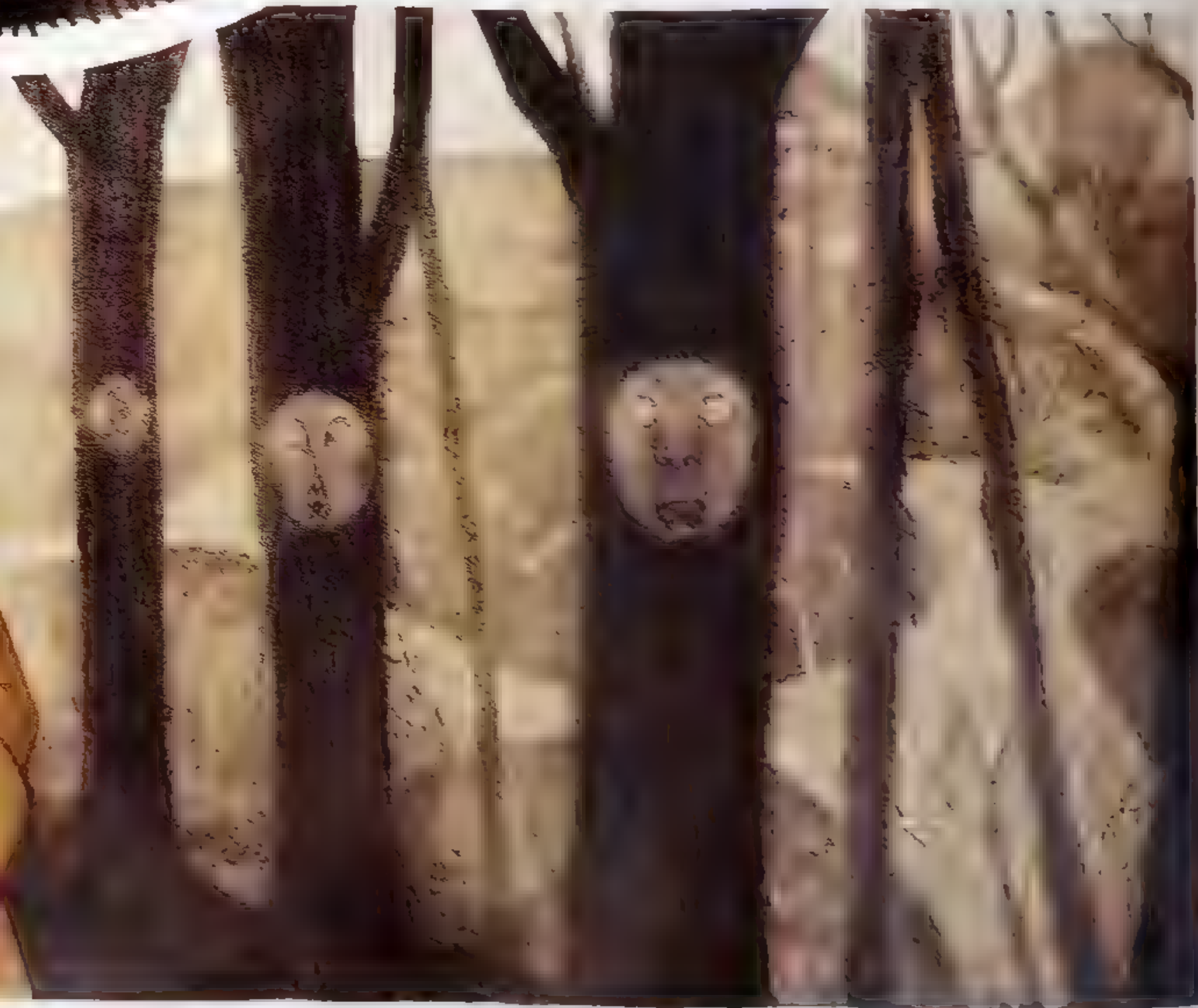
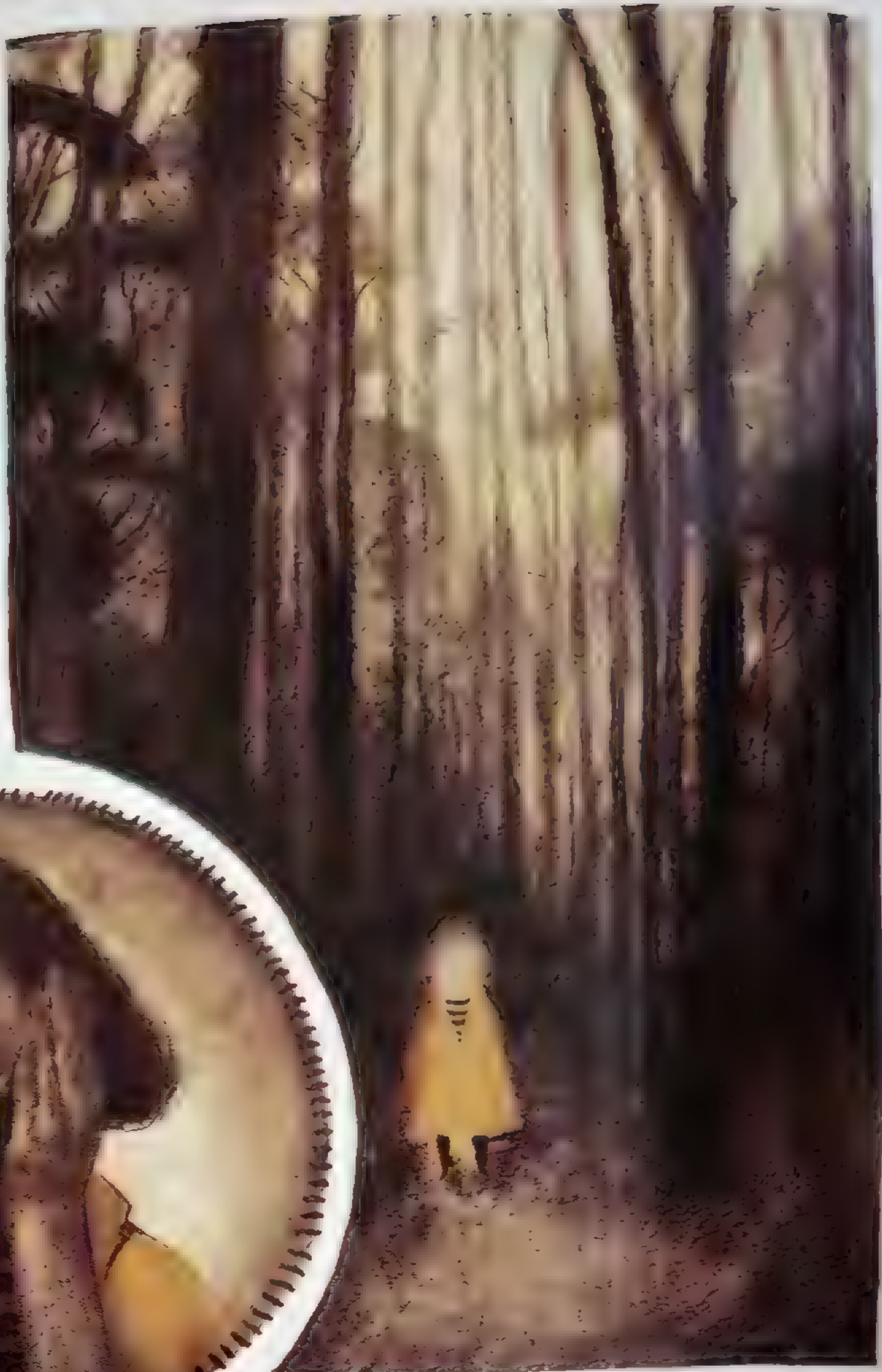




Photo by Greg Preston for Spectrum Fantastic Art

"Thank you for recognizing my voice as a creator. It's very humbling and flattering to be recognized by this community that has my deepest respect and admiration. This honor reminds me that caring about things is worth it and that my voice matters. That's really important to me. Thank you so, so much!"

—During Benjaminsen's acceptance speech at the Spectrum 22 Awards Ceremony

AUDREY BENJAMINSEN

Audrey Benjaminsen is a multifaceted illustrator and designer from Michigan. With a belief in "not putting down the pencil until proud," she finds a thrill in a lifestyle that pushes design to an optimal place. Audrey graduated from Florida's Ringling College of Art and Design in 2015 with a BFA in Illustration and is currently doing freelance work on children's books, games, animation and branding. Through her work, Audrey has developed a fondness for all things bizarre and beautiful, as well as a sharp eye for spotting potential subject matter in life.

BERNADETTE, PAGE 1

Medium: Graphite, charcoal and digital Size: 7 x 11 in.





Photo by and copyright © Isabelle Franciosa

"I was in France when I got the idea for *Castle in the Stars*, but by the time I was finally able to develop my tale of nineteenth-century space conquest, I was living in the U.S. I think this had a huge impact on the story, format and general spirit of the piece. To me, nineteenth-century science fiction is European, but American sci-fi has dominated the field ever since—not to mention the real-life NASA exploits. A lot of the appeal of the American race for space, both real and fictional, had to do with the great illustrators I grew up with, from Chester Bonestell's classic art to John Berkey and many others. I am honored by this Spectrum award and take it as a token of the shared enthusiasm for this pioneering spirit to which I am trying to pay homage in my new tale."

—Alice's acceptance speech provided to Spectrum

ALEX ALICE

Alex Alice was born in France in 1974. His love for both drawing and storytelling naturally led him to the comics medium—the French *bande dessinée*, in which the artists get full creative control over their work. His first series, *The Third Testament*, hit the right note at the turn of the millennium with its esoteric medieval mysteries and is now a staple of the historic-adventure genre. For his next project, Alex drew from the Norse sagas and Wagner's Ring operas to tell the story of the legendary dragon slayer Siegfried. Part 2, *The Valkyrie*, and Part 3, *Twilight of the Gods*, soon followed—the cover to the latter being honored with the Spectrum gold award in 2012.

His current project, *Castle in the Stars*, is a blend of historical adventure and Jules Verne-type science fiction. Set in Europe in 1869, it tells the story of a family of inventors who seek out the help of Ludwig of Bavaria, the "Maa King," to build a machine capable of space travel. This fantasy appeals to kids and grown-ups alike and is to be published in English in 2016.

Alex lives in Paris but occasionally spends a couple of months in New York. His books have been translated in nineteen languages.

CASTLE IN THE STARS

Medium: Watercolor Size: 18 x 24 in. Client: Rue de Sèvres



David Palumbo

Title: The Beast Medium: Oil on panel Size: 16 x 24 in. Client: Dark Horse Art Director: Daniel Chabon



James Turner

Title: Rebel Angels Medium: Adobe Illustrator Size: 24 x 16 in.



Tula Lotay

Title: Rebels #1 Cover Medium: Digital Size: 6.75 x 10.5 in Client: Dark Horse Art Director: Sierra Hahn



Dan dos Santos

Title: Fables Deluxe Vol. 9 Medium: Oils on board Size: 20 x 40 in. Client: DC and Vertigo Comics Art Director: Scott Nybakken



Michael Manomivibul

Title: Contact Medium: Sumi ink and d'igital Size: 11 x 14 in.
Client: Speculative Relationships: A Science-Fiction Comics Anthology Voyage
Art Director: Tyrell Cannon



Arthur Adams

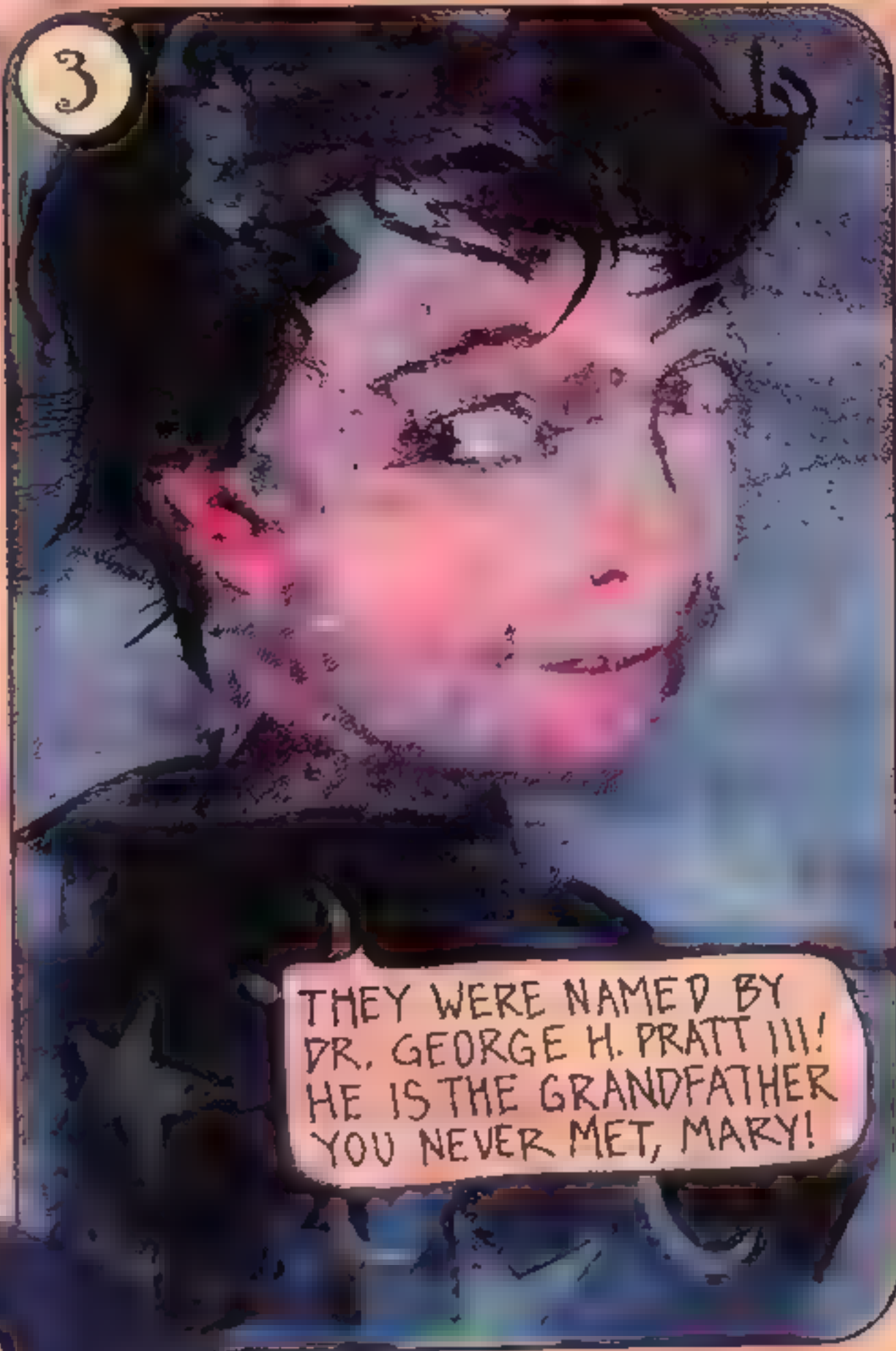
Title: Monster Melee Medium: Pen and ink Size: 17 x 22 in.



Daren Bader

Title: Tribes of Kai Medium: Oil on masonite Size: 18 x 24 in.

Little Nemo in Slumberland



DEIGNED TO WINSOR MCCAY, MY FATHER, AND MY CHILDREN, GEORGE AND MARY

George Pratt

Title: Little Nemo Medium: Mixed Size: 16.25 x 21 in. Client: Locust Moon Press



Alex Garner

Title: All-New X-Factor #20 Medium: Digital
Size: 10.5 x 15.75 in. Client: Marvel Comics
© Marvel Characters, Inc, All Rights Reserved. Used with permission.



Alex Garner

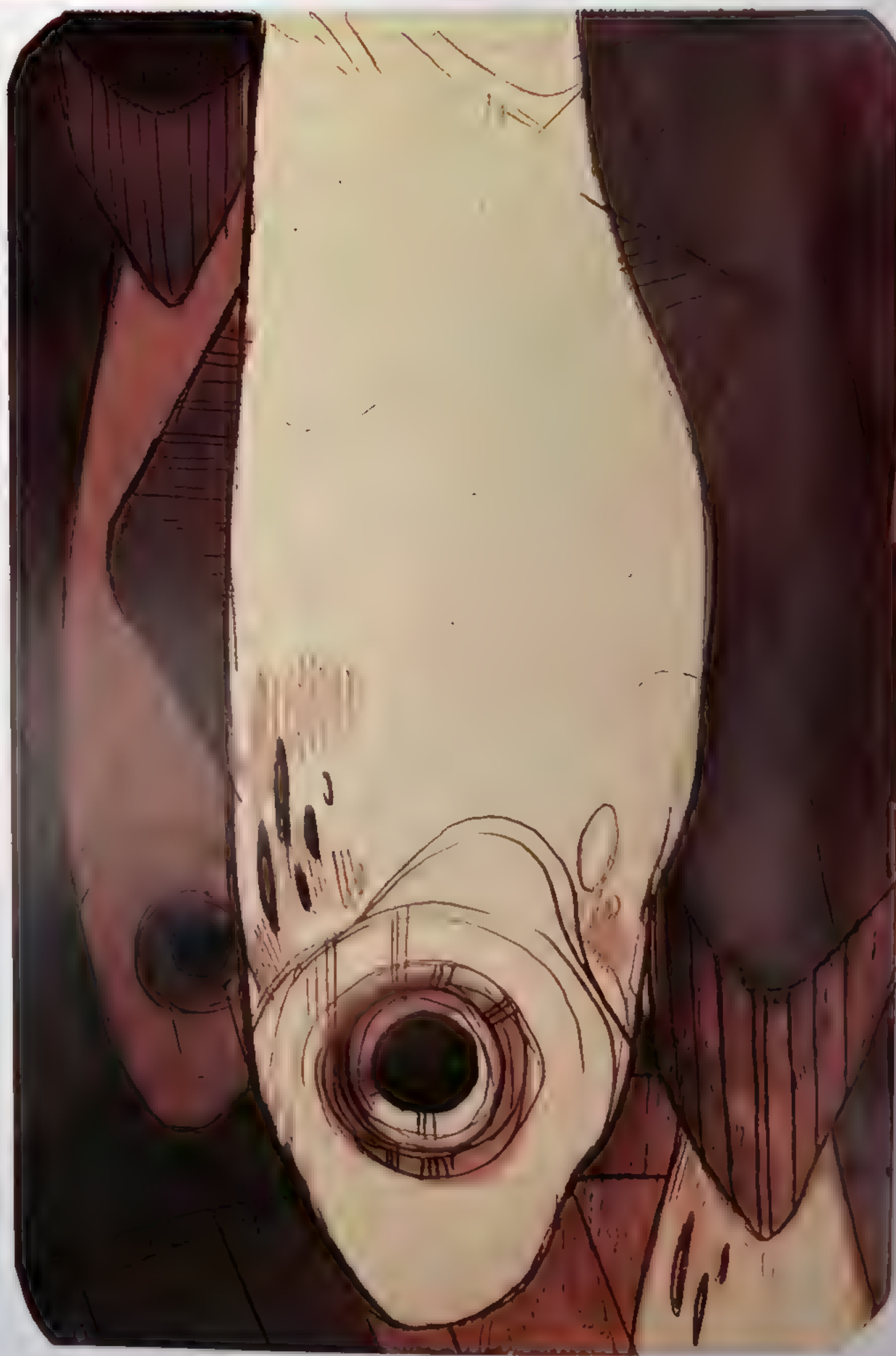
Title: Batgirl #32 Medium: Digital Size: 10.5 x 15.75 in.
Client: DC Comics Art Director: Katie Kubert and Mike Marts



Batgirl and Batman's 14.6.2015 © Alex Garner. Art by Alex Garner. Batman and Robin

Alex Garner

Title: Batman Eternal #19 Medium: Digital Size: 10.5 x 15.75 in. Client: DC Comics Art Director: Chris Conroy



Diana Emilova Naneva
Title: Homewrecker Concepts Size: 12 x 9 in.



Galen Dara

Title: City on its Tentacles Medium: Digital
Size: 8.5 x 11 in. Client: Lackington's Magazine



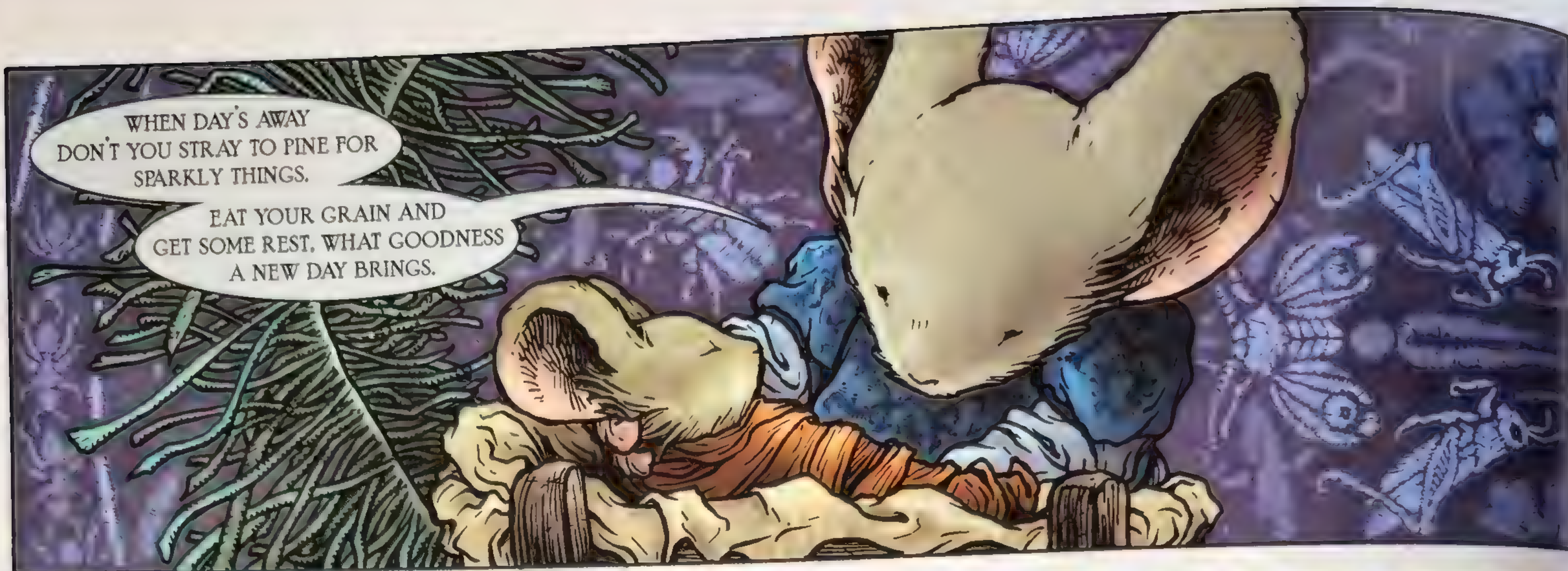
Jennifer L. Meyer

Title: Save the Kitty? Medium: Pencil and digital
Size: 10.5 x 16 in. Client: Vanbreed Art Director: Allen Cordrey



Goñi Montes

Title: The Monsters of Jimmy Crumb Medium: Digital
Size: 6.5 x 10.25 in. Client: 21 Pulp Art Director: James Patrick



David Petersen

Title: Mouse Guard: Oh Day Away: page 8
Medium: Ink on bristol with digital color Size: 12 x 12 in

THE END



David Petersen

Title: Mouse Guard: Oh Day Away Cover

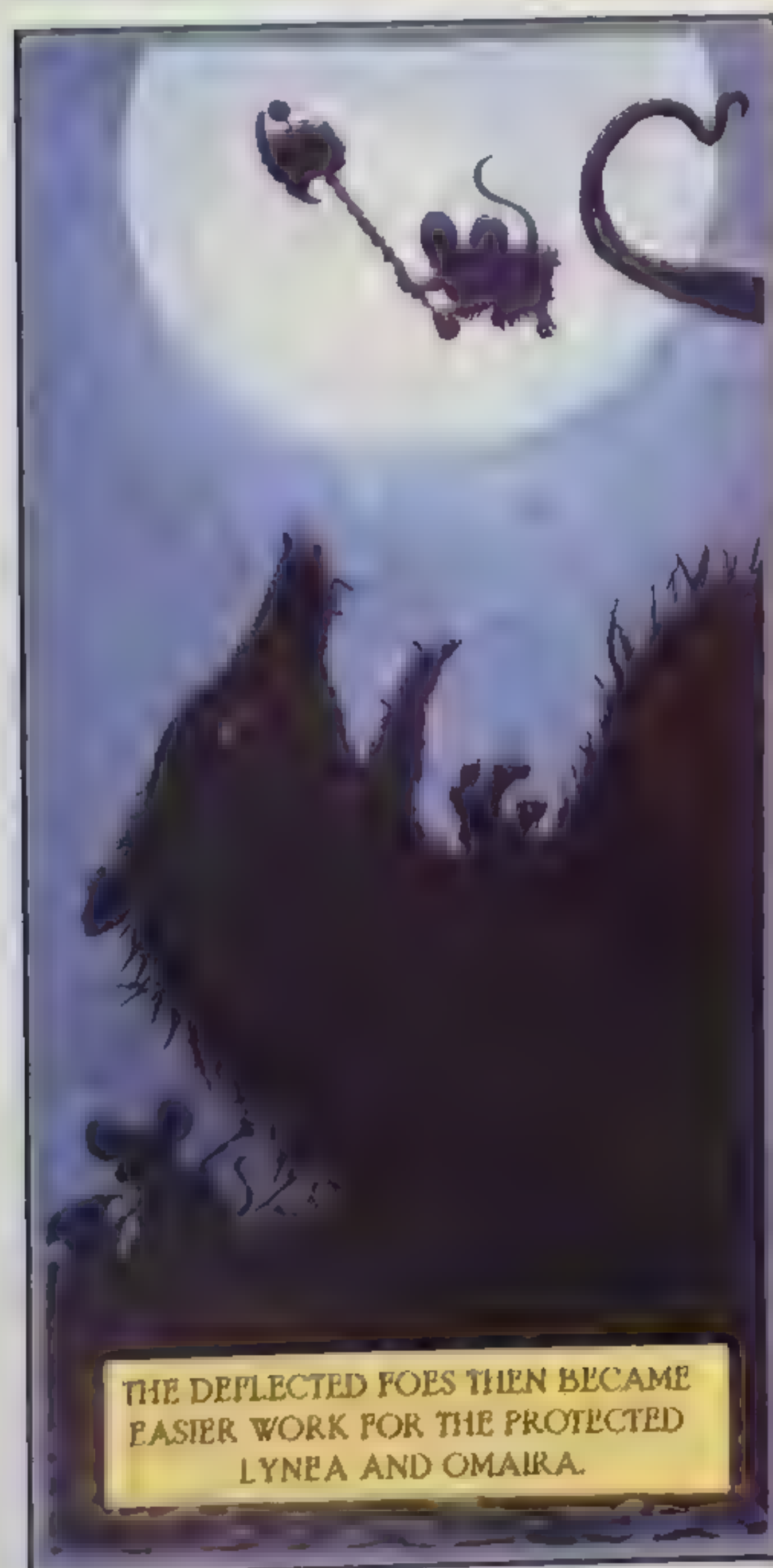
Medium: Ink on bristol with digital color Size: 12 x 12 in.



David Petersen

Title: Mouse Guard: Service to Seyan: page 3

Medium: Ink on bristol with digital color Size: 12 x 12 in.



David Petersen

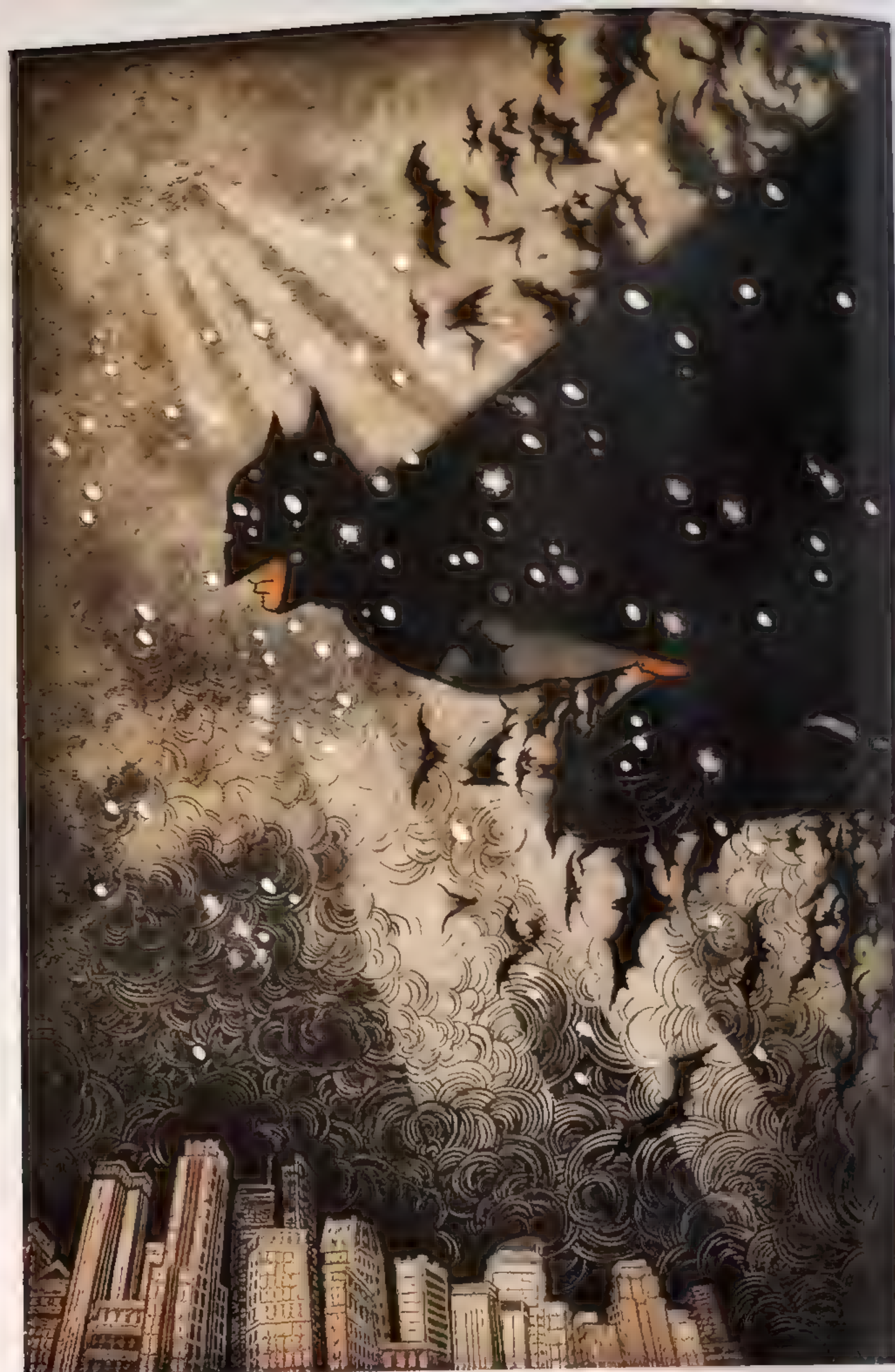
Title: Mouse Guard: The Axe Trio: page 7

Medium: Ink on bristol with digital color Size: 12 x 12 in.



Owen Freeman

Title: Lazarus #13 cover Medium: Ink and digital Size: 10 x 15 in.
Client: Image Comics/Lazarus™ and © Greg Rucka and Michael Lark.



Yuko Shimizu

Title: Batman Detective Comics #39 cover Medium: Ink drawing with digital color
Client: DC Comics Art Director: Rachel Gluckstern



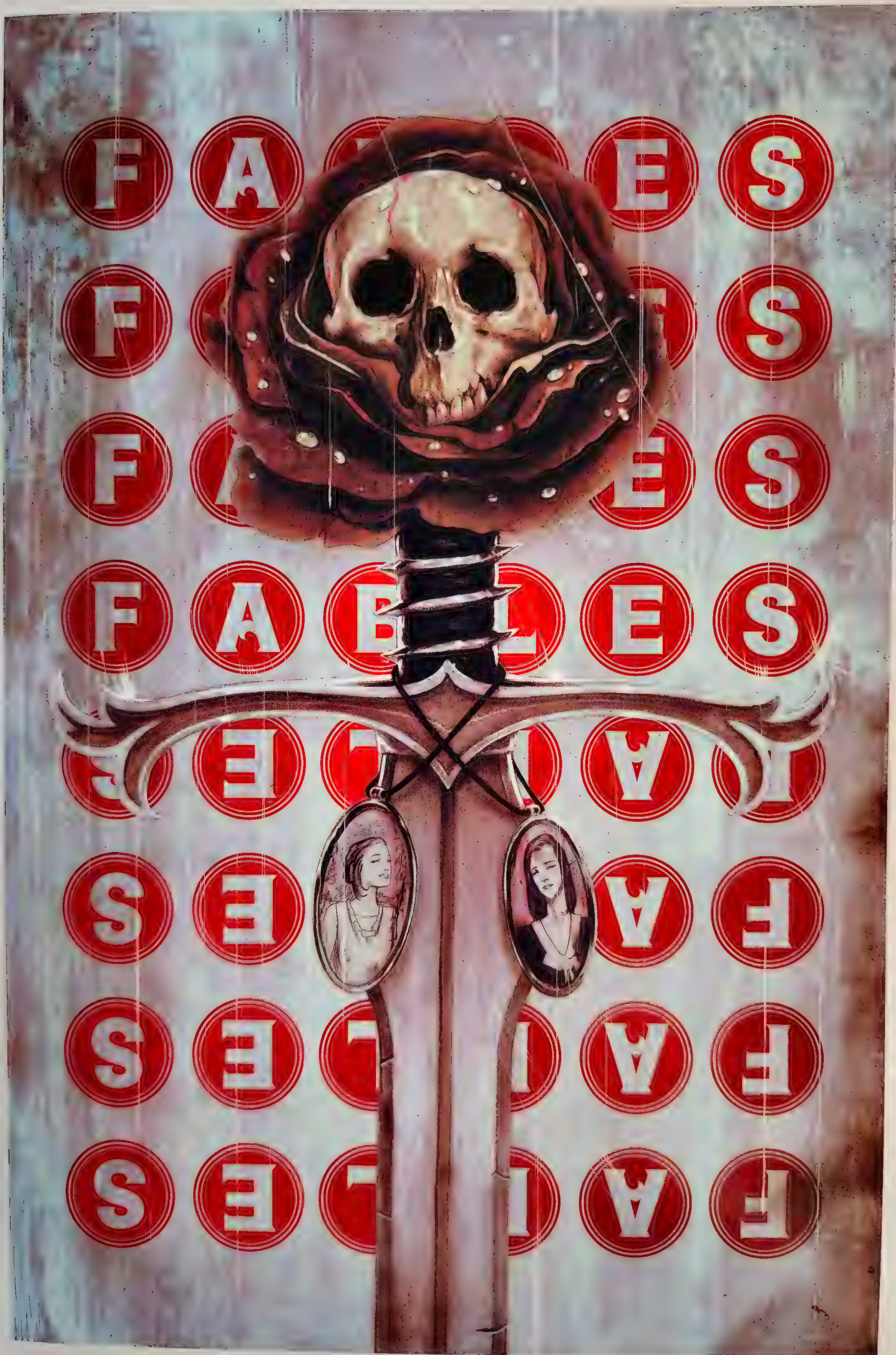
David Palumbo

Title: Airlock Medium: Oil on panel
Size: 16 x 24 in. Client: Dark Horse Art Director: Philip Simon



Nimit Malavia

Title: Fables #140 Medium: Mixed and digital
Size: 14 x 21 in. Client: DC and Vertigo Comics Art Director: Shelly Bond



Nimit Malavia

Title: Fables #143 Medium: Mixed and digital Size: 14 x 21 in. Client: DC and Vertigo Comics Art Director: Shelly Bond



Scott Fischer

*Title: Angel and Faith Issue 10 Medium: Oil, acryla gouache, pencil, charcoal on duralar
Size: 14 x 22 in. Client: Dark Horse Comics Art Director: Scott Allie and Sierra Hahn*



Scott Fischer

Title: Angel and Faith Issue 8

Medium: Oil, acryla gouache, pencil, charcoal on duralar Size: 13 x 20 in.
Client: Dark Horse Comics Art Director: Scott Allie and Sierra Hahn



Scott Fischer

Title: Angel and Faith Issue 9

Medium: Oil, acryla gouache, pencil, charcoal on duralar Size: 13 x 20 in.
Client: Dark Horse Comics Art Director: Scott Allie and Sierra Hahn



Scott Fischer

Title: Angel and Faith Issue 7

Medium: Oil, acryla gouache, pencil, charcoal on duralar Size: 13 x 20 in.
Client: Dark Horse Comics Art Director: Scott Allie and Sierra Hahn



Steve Morris

Title: Buffy the Vampire Slayer: Season 10: Issue 3

Medium: Digital Size: 8.75 x 13.5 in. Client: Dark Horse Comics



Paolo Rivera

Title: Daredevil 50th Anniversary Medium: Gouache, watercolor, and acrylic on bristol board
 Size: 13 x 19 in. Client: Marvel Comics Art Director: Steve Wacker. © Marvel Characters, Inc. All Rights Reserved. Used with permission.



Frank Cho

Title: Amazing Spider-Man #3 Cover Medium: Pen and ink
 Size: 14 x 21 in. Client: Marvel Entertainment Colorist: Marte Gracia.
 Artwork © Marvel Characters, Inc, All Rights Reserved. Used with permission.



Paolo Rivera

Title: Marvel 75th Anniversary
 Medium: Gouache, watercolor, and acrylic on bristol board Size: 13 x 19 in.
 Client: Marvel Comics Art Director: Steve Wacker.
 © Marvel Characters, Inc, All Rights Reserved. Used with permission.



William Stout

Title: Usagi Yojimbo Medium: Ink on board with digital color Size: 13 x 9 in.
 Client: Stan Sakai Benefit and Dark Horse Art Director: Bill Morrison



Jonathan Marks

Title: The Logan Legacy #3 page 9 and 10 Medium: Ink, oil, and paper collage on paper
Size: 17 x 22 in. Client: Marvel Comics Art Director: Mike Marts. © Marvel Characters, Inc. All Rights Reserved. Used with permission.



Jonathan Marks

Title: Wolverines #5 page 14 and 15 Medium: Ink, oil, and paper collage on paper
Size: 17 x 22 in. Client: Marvel Comics Art Director: Mike Marts. © Marvel Characters, Inc. All Rights Reserved. Used with permission.



Kev Ferrara

Title: Dead Rider: Crown of Souls Graphic Novel Page 17
Medium: Pencil, ink and digital Size: 6.5 x 10.25 in. Client: Dark Horse Comics



Kev Ferrara

Title: Dead Rider: Crown of Souls Graphic Novel Page 85
Medium: Pencil, ink and digital Size: 6.5 x 10.25 in. Client: Dark Horse Comics

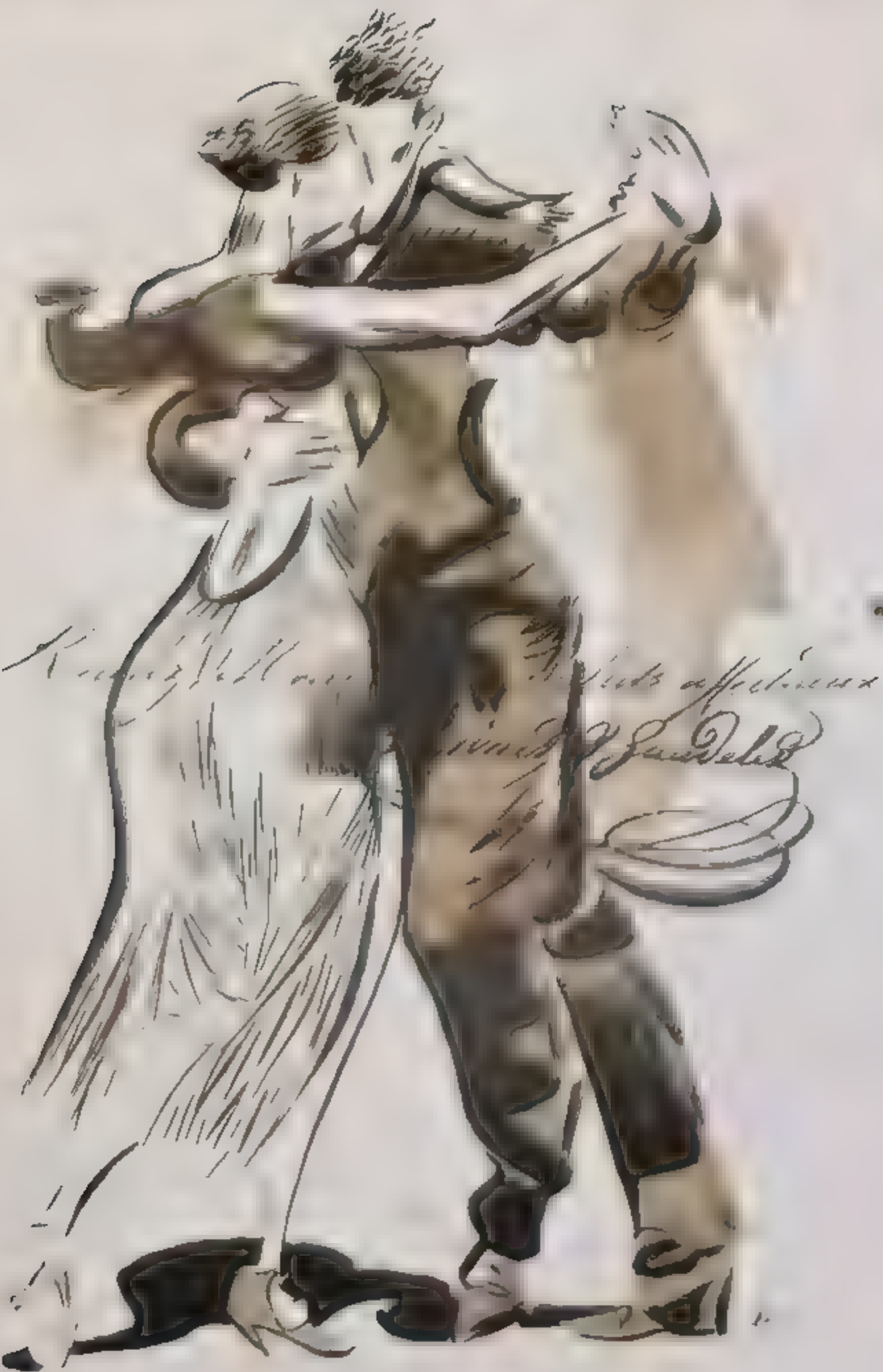


John Mueller

Title: Here They Come Medium: Digital Size: 24 x 36 in. Client: Big Pig Ink, LLC

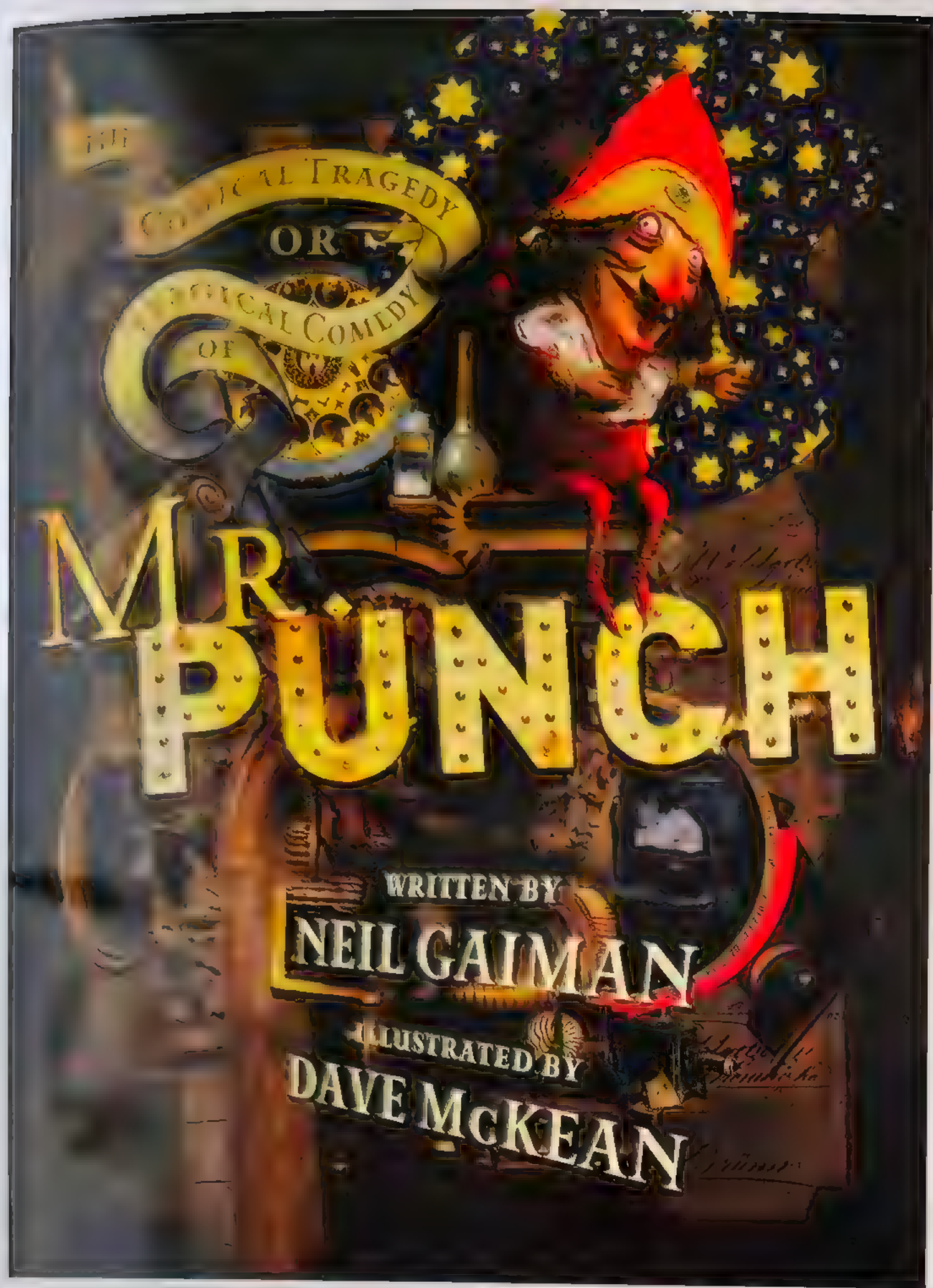


THE COAST ROAD



Dave McKean

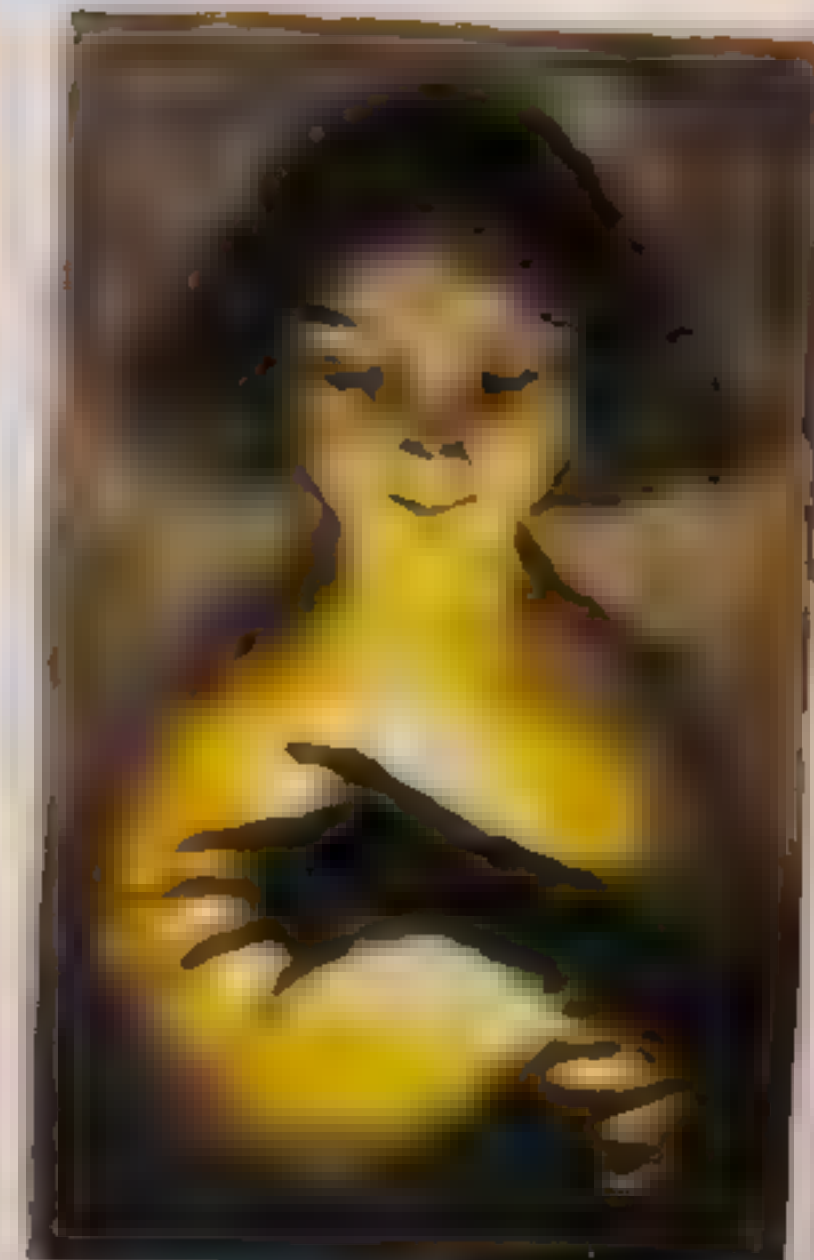
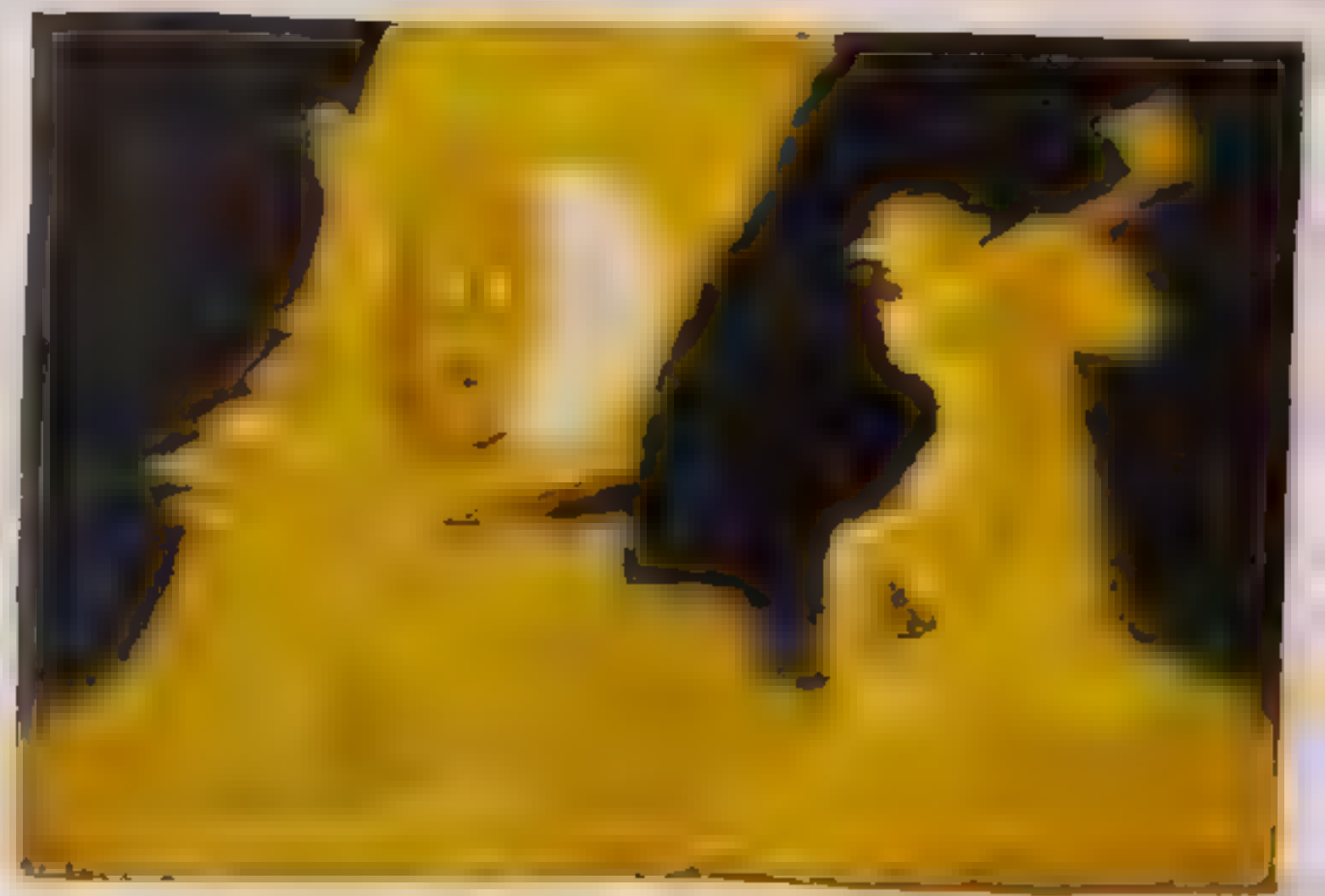
Title: Pictures that Tick Vol. 2 The Coast Road Title page 1
Medium: Ink and mixed Client: Dark Horse Comics Art Director: Allen Spiegel



Dave McKean

Title: Mr. Punch Cover Medium: Mixed

Client: Penguin and DC Entertainment Art Director: Allen Spiegel



Audrey Benjaminsen

Title: Bernadette, page 2

Medium: Graphite, charcoal and digital Size: 7 x 11 in.



Gary Gianni

Title: Pirate Fun Medium: Ink Size: 11 x 14 in.

Client: Spongebob Comics Art Director: Chris Duffy





"This award has given me an honor and greater confidence and courage as an artist. More, It was a wonderful chance for me to experience amazing artworks from many different disciplines.

'Parade' is one of my illustrations that depicts the moment of life and joy in a fantasy town. I wanted to build a shot where everyone in this town is celebrating their heroic guardian's return. For me, traditional architectures in Tibet and Nepal's highlands with snow peaks were always inspiring. By connecting many different cultures and elements with a symbol of 'Red,' I created this illustration while keeping its consistency. It was so much fun to draw!"

—Choi's acceptance speech written for the Spectrum 22 Awards Ceremony

SUNG CHOI

Sung Choi is a concept artist who specializes in world design and illustration for the entertainment industry. Born and raised in South Korea, Sung later moved to Los Angeles and attended Otis College of Art and Design, where he majored in Digital Media. Besides working for the video-game industry during the school year, he studied environmental design and has been broadening his visual library by going outside and studying nature. After graduation, Sung moved to the Seattle area to join Bungie, creators of the Halo franchise and Destiny. Throughout his challenges, Sung has focused on simplifying the subject and creating readable and compelling designs.

PARADE

Medium: Digital Size: 13.25 x 7.5 in.



FAIRY

M.O.M. Classification: XX



"I always wanted to be on Broadway, so I chose a quiet activity to do. So I guess this is my plan for Act II? This is really cool, to be recognized for things that I'm doing personally in my development. I took the last year to really break myself down and focus on drawing, and it looks like the things I'm being recognized for are the things that are coming from a personal place, and that means a hell of a lot to me. So thank you everyone again so, so much!"

—During Benjaminsen's acceptance speech at the Spectrum 22 Awards Ceremony

AUDREY BENJAMINSEN

"I grew up in a small town next to a cemetery, where no one ever told me what I couldn't do. Being a creative designer and 'maker,' comes as a natural by-product of forging my self-discovery into a visual experience. I find a thrill in a lifestyle that pushes design to an optimal place. I enjoy problem solving in all aspects of life; especially in character design, illustration, painting, and visual experimentation."



Te Hu

Dr. Winkler, Gorgo, Luxor Medium, Digital Size: 11.75 x 16.5 in.



Kellan Jett

Title: Meeting Medium: Digital Size: 16 x 8.5 in. Client: Dim Bulb Games





Allen Williams

Title: The Good Dog Medium: Graphite Size: 17.5 x 13.75 in.



FAIRY

M.O.M. Classification: XX

Audrey Benjaminsen

Title: Fairy 1 Medium: Graphite Size: 9 x 14.5 in.



Audrey Benjaminsen

Title: Fairy 2 Medium: Graphite Size: 9 x 12 in.



Ben Shafer

Title: Hellbender Medium: Charcoal Size: 11 x 17 in.



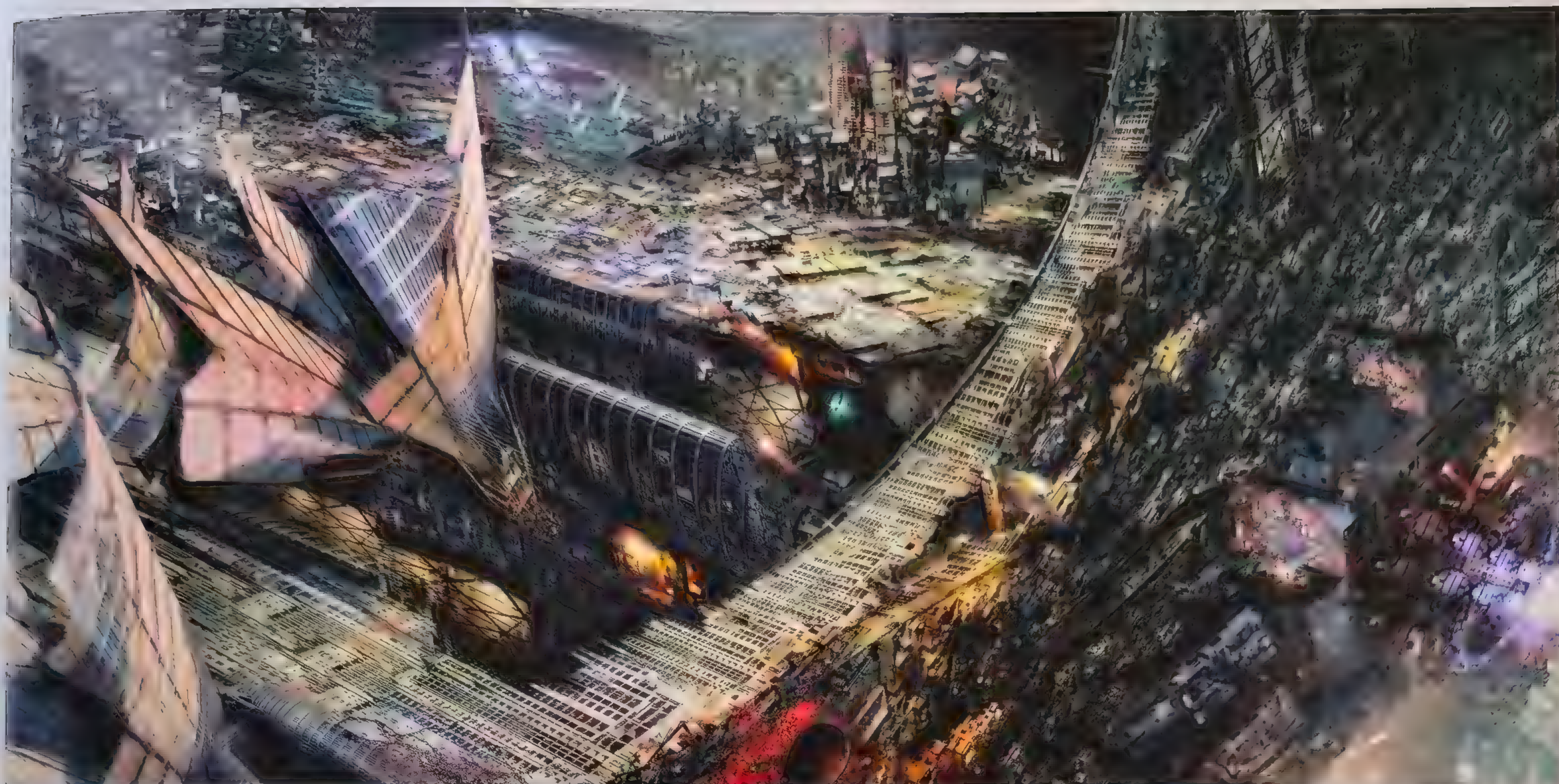
Daniel Dociu

Title: Jupiter Ascending 1 Medium: Digital Client: Warner Bros. Art Director: John Gaeta



Daniel Dociu

Title: Nightmare 2 Medium: Digital Client: Arenanet for Guildwars 2



Daniel Dociu

Title: Jupiter Ascending 3 Medium: Digital Client: Warner Bros. Art Director: John Gaeta



Daniel Dociu

Title: Nightmare 3 Medium: Digital Client: Arenanet for Guildwars 2



Bayard Wu

Title: Silver Dragon Medium: Digital
Size: 10 x 13 in. Client: Applibot Inc.



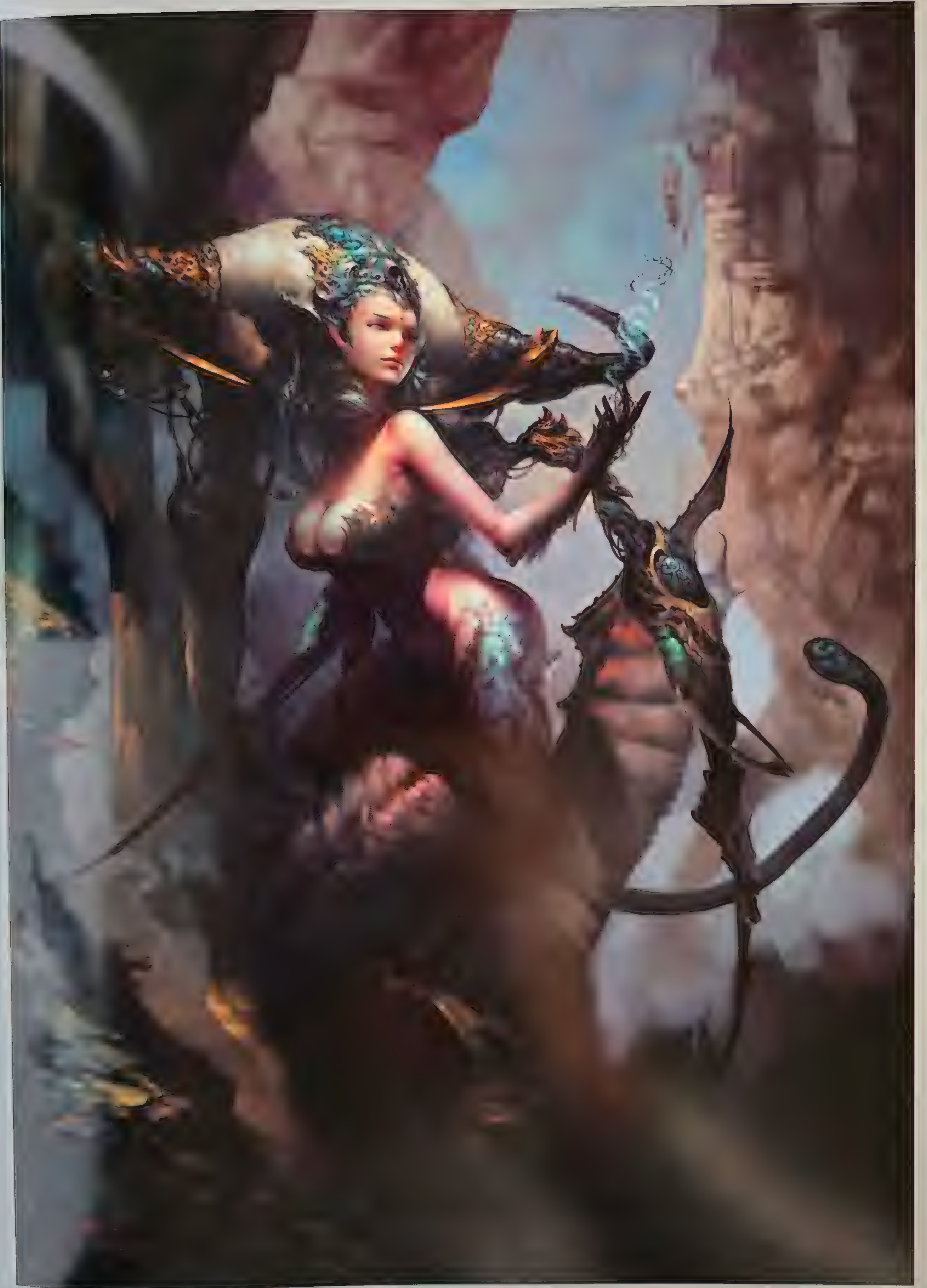
Bayard Wu

Title: Blue Dream Medium: Digital
Size: 17 x 23 in. Client: Applibot Inc.



Joe DeVito

Title: Skull Island Concept Art Medium: Graphite Size: 11 x 8 in. Client: DeVito ArtWorks, LLC. © 2015 DeVito ArtWorks, LLC



Huanhua Zhao

Title: God the Creator Medium: Photoshop 6 Size: 3415 x 4800 px



Eric Lloyd Brown

Title: Survey of Daraxos 17-b Medium: Digital 3D Size: 11 x 5 in.



Dave Seeley

*Title: Dr. J Goes to Work Medium: Mixed, oil and digital
Size: 20 x 30 in. Client: Insight Edition Games Art Director: Chris Prince*



Fred Jordan

Title: Dwarven General Medium: Digital



Kellan Jett

Title: Train Medium: Digital Size: 16 x 10.75 in. Client: Dim Bulb Games



Josh Viers

Title: Lighter than Air Medium: Digital Size: 11 x 5 in. Client: Kixeye Art Director: Lui Francisco



James Paick

Wizards of the Coast, Magic: the Gathering, Nature's Magic, Medium, Digital, Client: Wizards of the Coast, Art Director: Jeremy Jarvis



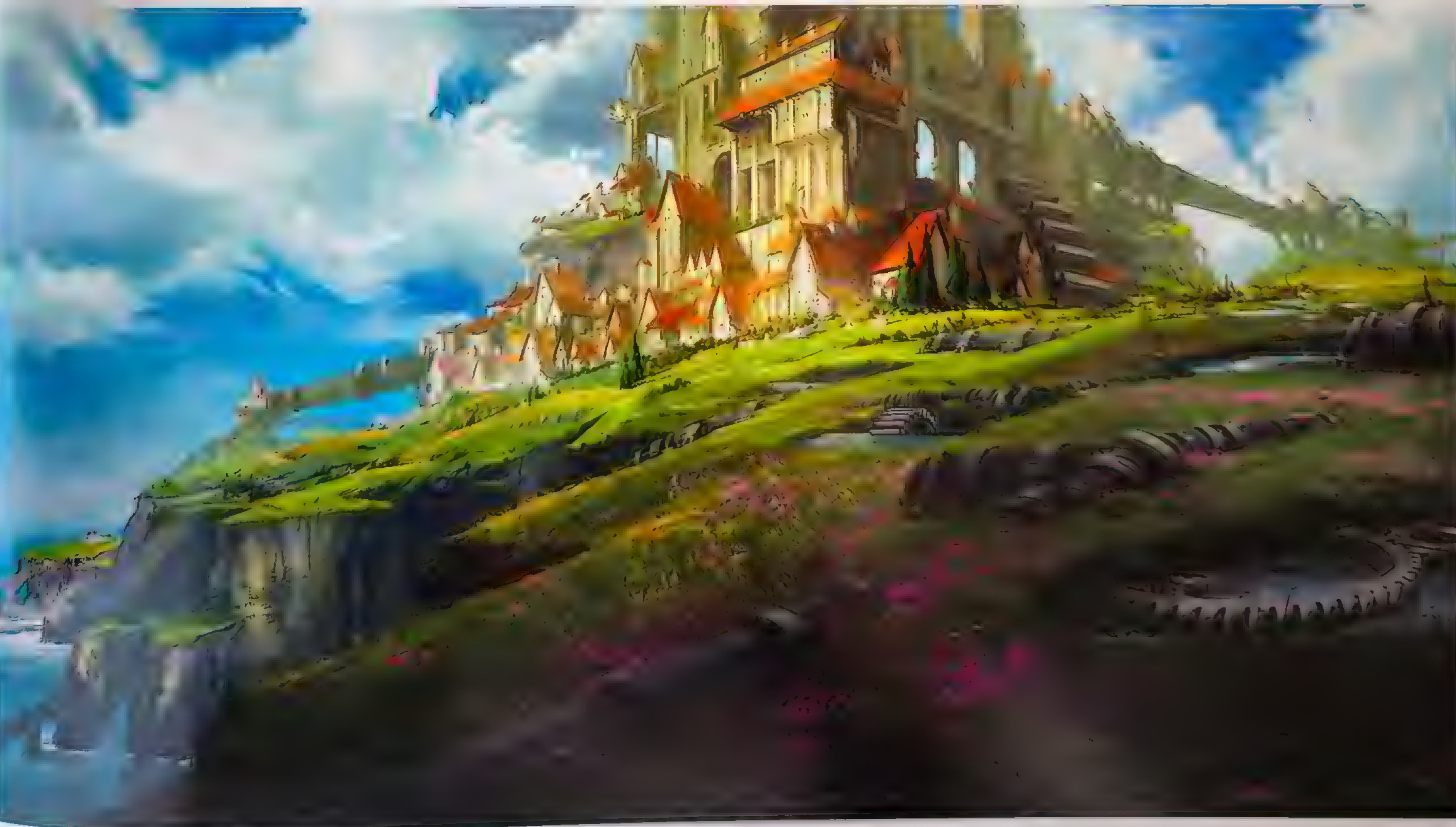
James Paick

Wizards of the Coast, Magic: the Gathering, Nature's Magic, Medium, Digital, Client: Wizards of the Coast, Art Director: Marshall Short



James Paick

Title: Floating Kitchen Medium: Digital Client: Respawn Art Director: Matt Codd



James Paick

Title: Jak: Visions Development Castle Medium: Digital Client: Naughty Dog Art Director: Robb Ruppel



James Paick

Title: WW2 Series: The Lookout Medium: Digital Client: Scribble Pad Studios



Mary Ancilla Martinez

Title: Wallflower Medium: Oil on board Size: 24 x 18 in.



Nick Keller

Title: Azog's Helm Medium: Digital Client: Wingnut Films and Warner Bros. Pictures Art Director: Peter Jackson



Craig Elliott

Title: Pipe City Medium: Digital

Client: Laughnyaog Studios for Jak and Daxter 4 Art Director: Robb Ruppel



Bastien Lecouffe Deharme

Title: The Magician of the Mountain

Medium: Digital Client: Applibot Art Director: Kunihiro Koike



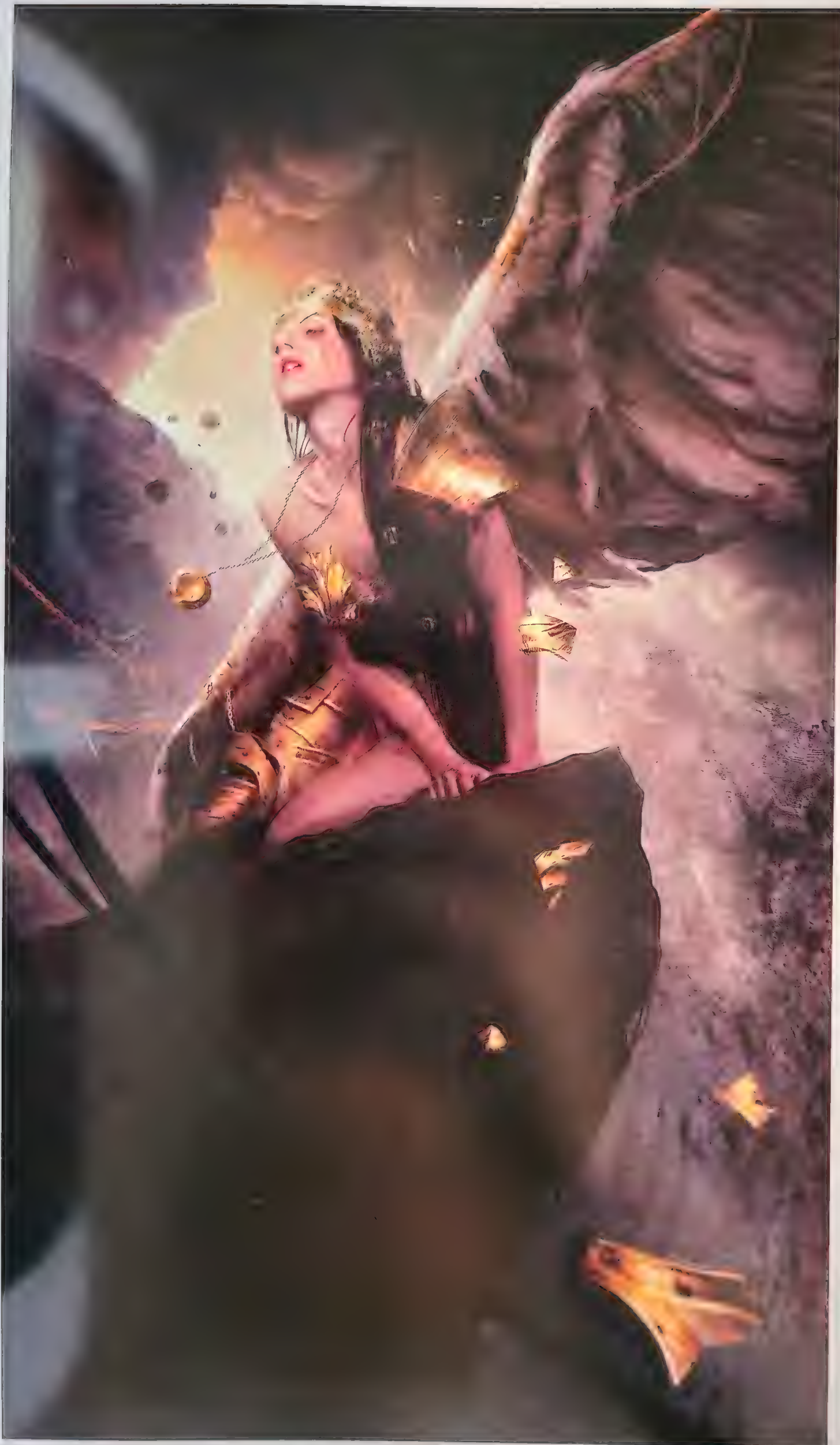
Te Hu

Title: The Forbidden Temple Medium: Digital Client: 11.75 x 16.5 in.



Marius Bota

Title: Vall Medium: Digital Size: 14.25 x 16.75 in.



Bastien Lecrouffe Deharme

From the Fall: A Medium Digital Concept Art by Bastien Lecrouffe Deharme



PSULLIVAN

Paul Sullivan

The Ying Yang Twins: Medium Ink on paper and digital. Size: 14 x 21 in. Client: 21st Century Fox and REEL FX



Paul Sullivan

Title: Manolo Serenade Size: 20 x 11 in. Client: 21st Century Fox and REEL FX



Paul Sullivan

Title: Land of the Dead Medium: Charcoal Size: 16 x 9 in. Client: 21st Century Fox and REEL FX

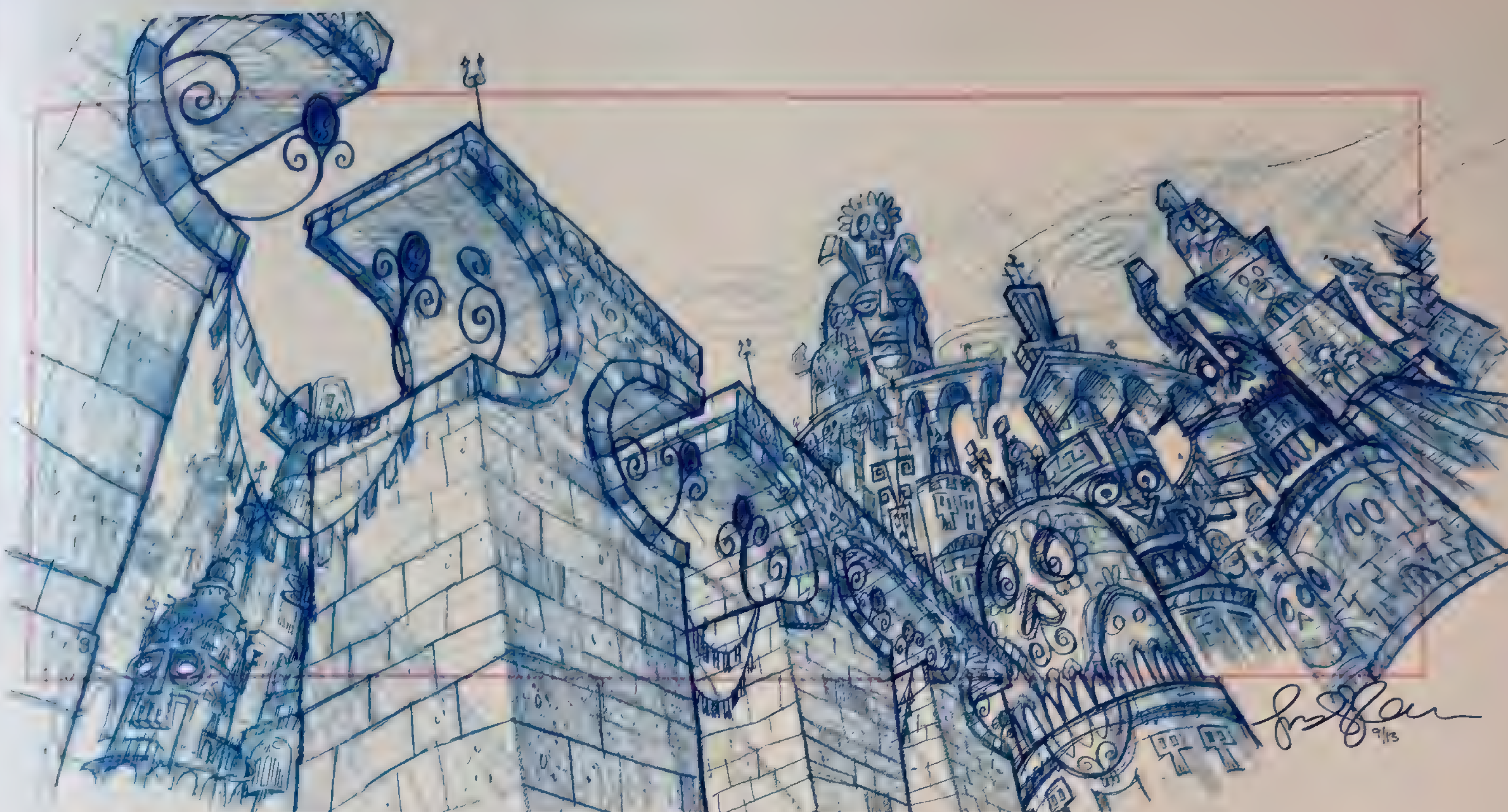


CHAKAL JR6 08

Jorge Gutierrez
Title: Chakal Client: 21st Century Fox and REEL FX



Dustin d'Arnault and Jorge Gutierrez
Title: Oldman Xibalba Client: 21st Century Fox and REEL FX Art Director: Paul Sullivan



Frederick Gardner

Title: Land of the Forgotten Bridge Client: 21st Century Fox and REEL FX Art Director: Paul Sullivan



Dustin d'Arnault

Title: Toro Muerto Client: 21st Century Fox and REEL FX Art Director: Frederick Gardner



Simon Varela

Crucifixion 21st Century Fox and REEL FX



Simon Varela

Title: San Angel Town Square Client: 21st Century Fox and REEL FX



Simon Varela

Title: The Forgotten Dead Client: 21st Century Fox and REEL FX



Sung Choi

Title: Face Off Medium: Digital Size: 13.25 x 7.25 in.



Sung Choi

Title: New Earth Vista Medium: Digital Size: 16 x 8.75 in.



Brynn Metheney

Title: Charge Medium: Pencil Size: 8 x 10 in.



Brynn Metheney

Title: Wendigo Concept Medium: Pencil Size: 6 x 7 in.



Theo Prins

The Dark Jungle / Medium: Photoshop / Client: ArenaNet/Guild Wars 2 / Art Director: Danie Dociu



Theo Prins

The Fallen Logs / Medium: Photoshop / Client: ArenaNet/Guild Wars 2 / Art Director: Daniel Dociu



Theo Prins

Title: Guild Halls Architecture Medium: Photoshop Client: ArenaNet/Guild Wars 2 Art Director: Daniel Dociu



Theo Prins

Title: Guild Halls Gathering Place Medium: Photoshop Client: ArenaNet/Guild Wars 2 Art Director: Daniel Dociu



Theo Prins

Medium: Photoshop Client: ArenaNet/Guild Wars 2 Art Director: Daniel Docio



Theo Prins

Title: Jungle Scene Medium: Photoshop Client: ArenaNet/Guild Wars 2 Art Director: Daniel Dociu





Photo by Greg Preston for Spectrum Fantastic Art

"It's a gobsmacking honor to be fished up from such a sea of wonder. I had something to say, but the memorial [celebrating those we lost in 2014] made me begin to snivel. It reminded me of a time right after my artist-mother died when I was really in doubt about doing this and I kinda asked It—the universe, whatever you want to call It, 'Why? Why art?' And It seemed to say, 'Because this is not a totalitarian universe where there would be no birds of paradise. [Applause.] I kinda think it's not so much that it takes a village to raise an army as much as a wild, far-flung 'try.' And I thank you all—more than I can say. This is a precious thing, right here [motioning out to the audience]."

—During Roger's acceptance speech at the Spectrum 22 Awards Ceremony

FOREST ROGERS

"It seems that fantasy is a field in which a strange, occasionally grotesque and hilarious career path can prove fruitful. After receiving an MFA in costume design from Carnegie-Mellon University in Pittsburgh, I sculpted naked dinosaurs for the Carnegie Museum of Natural History's model line for more than twenty-five years. I'm responsible for several hundred commercial prototypes, spawning fruit-scented, squid-shaped erasers and silver music boxes shaped like toads. I painted twelve enormous angels in a Russian Orthodox cathedral dome and was declared an abomination for painting icons whilst female. Went to Rome with nuns from New Jersey and had a painting stolen in Milan. But childhood—surrounded by the mysterious work of my artist-mother, Lou Rogers, and by rich with sweetly musty books from the Golden Age of illustration—instilled a lifelong love of myth and folktales and kept what is most my own alive. Here that finds a home.

"I dedicate my harpies to my immediate family: two wee disabled doves and one pigeon who believes she is human (or, possibly, believes me to be a pigeon)."

VENETIAN HARPY

Medium: Light weight air dry clay, washi paper and wood Size: 11 x 22 in. Photo: Dave Snow





Photo by Greg Preston for Spectrum Fantastic Art

"[While pointing to his sculpture, shown on the screen] I just want to point out that's one hundred percent accurate to natural history. I made a deal with myself not to write a speech beforehand because I felt it was bad luck, so I don't have a lot to say. But it's a great honor to be included with these artists. I was happy to get into the book at all. Thank you, Spectrum. Thank you, everybody."

—During Silva's acceptance speech at the Spectrum 22 Awards Ceremony

DAVID SILVA

As an only child growing up in the Eighties, David Silva didn't take long to find his two passions in life—art and toys. Influenced at an early age by natural history, science fiction and fantasy, David would draw everything from dinosaurs to transforming robots while finding great inspiration in toys, cartoons and comic books. A few decades later, not much has changed.

Right after graduating with honors from the Savannah College of Art and Design in 2003 (BFAs in both Sequential Art and Illustration), David began his commercial art career as a full-time freelance designer for McFarlane Toys. Within a year and a half, he was promoted to in-house sculptor, where he specialized in the company's fantasy lines, most notably McFarlane's popular Dragon series. By 2008 David had moved on to Hasbro, working on well-known toy lines such as Star Wars, Marvel, G.I. Joe and Jurassic Park. In 2010 another opportunity came along, when he was hired by the New Jersey-based toy company NECA (National Entertainment Collectibles Association), where he currently sculpts and designs various collector action figures inspired by films, including Predator, Pacific Rim, Godzilla and Aliens.

In addition to sculpting toys full-time, David began producing his own line of resin model kits in 2009, and thus Creative Beast Studio was born. His work primarily focuses on prehistoric-based animals but also ventures into the realm of fantasy and science fiction. Merging natural history with fiction to create dynamic pieces that blur the line between real and imagined is the goal of his studio. David presently resides in Hackensack, New Jersey, working fulltime at NECA while sculpting epic beasts at home for Creative Beast Studio. And he still can't get enough of toys, dinosaurs and transforming robots.

DRAGON VS. RAPTORS

Medium: Painted resin Size: 18 x 28 in. Client: Creative Beast Studio Painters: David Silva and Geoff Trapp



Dan Chudzinski

Title: The Mudpuppy *Medium:* Steel, glass, fiberglass and mixed *Size:* 169 x 62 x 85 in



Mark Newman

Work: "Death's Siren" Medium: Painted resin Size: 12 x 24 in.
 Client: Universal Pictures for "Eyes of the Dead" line Art Director: Tom Gilliland and Walter O'Neal Painted by: Kat Saper



Dug Stanat

Title: A Bird From His Brim Will Guide Your Last Breath. Medium: Mixed media and acrylic. Size: 10 x 20 x 8 in.



Bruce D. Mitchell

*Title: The Holly King Medium: Epoxy, manzanita, leather
Size: 24 x 15 x 18 in. Photographer: Steven Munson*



Carmine Giugliano

*Title: Cyanolith Sculpt Medium: Epoxy putty, Milliput, Fimo
Size: 90 mm scale Painter: Davide Rapazzini Art Director: Paul Bonner*



Dan Chudzinski

Title: The Mudpuppy: Mark 1 Medium: Resin, leather and mixed Size: 8 x 4.5 x 7 in. Photographer: Dave Casperson



Clem Chen

Title: Bite It Medium: Mixed
Size: 6.5 x 4.5 x 10 in. Client: Designboom/Asia Awards



Clem Chen

Title: Bouken Neko Kokeshi Medium: Mixed
Size: 4 x 9 x 4 in. Client: Nikkei National Museum



Devon Dorrity

Title: Flight of the Merrow Medium: Clay and bronze *Size: 18 x 21 in.*



R.T. Timebomb

Title: Don't Be So Pig Headed... It's Not What You Think
Medium: Clay *Size: 38 x 24 x 26 in.*



Clem Chen

Title: Eye Robot and Friend Medium: Mixed Size: 7 x 12 x 8 in. Client: Ayden Gallery



Forest Rogers

Title: Faun for the Sea of Trees
Medium: Kato Polyclay, brass, wood, garnets & onyx
Size: 6 x 15 in. Photographer: Dave Snow



Forest Rogers

Title: A Fish from Versailles
Medium: Kato Polyclay, wire, Tibetan lamb wool
Size: 4 x 9 in. Photographer: Dave Snow



Tim Bruckner

Title: Santa Medium: Cast and painted resin Size: 11 in. Client: Horizing



Tim Bruckner

Title: Doc Saturn Medium: Cast and painted resin Size: 15 in. Client: Don Bohm Art Director: Don Bohm and Tim Holter Bruckner



David Meng

Title: Sun Wukong and his Subjects Medium: Urethane resin and wood panel Size: 25 x 17 x 17 in. Photographer: Tas Limur



Kosart Studios

*Title: Teenage Monsters Medium: Poly-foam filled latex and mixed
Size Drac: 14.5 x 25 x 12 in., Size Frankie: 14.25 x 30.5 x 18 in.,
Size Voo Boy: 15.25 x 22 x 16 in. Client: Joshua Hoffine
Art Director: J. Anthony Kosar Photographer: Bear McGivney*



J. Anthony Kosar

*Title: Sweet Tooth
Medium: Acrylic stained apoxie sculpt and wood base
Size: 5.25 x 11.25 x 4 in. Photographer: Bear McGivney*



Rich Klink

*Title: Stoolley McGrouy in "Skppit" Town"
Medium: Mixed Size: 12 x 10 x 27 in.*



Joel Harlow

Title: Cihulhu Medium: Resin Size: 2 x 3 ft.



James Shoop

Title: Pixie Fire: Lexi Medium: Bronze
Size: 7 x 18.5 in. Client: Shoop Sculptural Design Inc.



Jordan Abernethy

Title: Chiron Medium: Bronze
Size: 28 x 40 x 18 in. Photographer: Dan Delaney



Colin and Kristine Poole

Title: Spirit Deer Medium: Polychromed Fired Clay Size: 32 x 25 x 24 in.



Kristine Poole

Title: They Said Abigail Was a Witch Medium: Fired clay Size: 32 x 29 x 23 in.



Virginie Ropars

Title: Bombyx Mori Medium: Mixed media and polymer clay Size: 29 cm.





Photo by Greg Preston for Spectrum Fantastic Art

"First of all, I want to thank my family, of course—particularly my dad, who literally has called me three times a day, every day, for past ten years just to check in on me. Secondly, I want to thank my better half, Daniel, for always being there to kind of stroke my ego whenever I have any epiphanies. Lastly, I'd like to thank my friends who came up here with me. You guys are amazing, and you make this so much easier and less intimidating!"

—During Nguyen's acceptance speech at the Spectrum 22 Awards Ceremony

TRAN NGUYEN

Tran Nguyen is a Georgia-based gallery artist and freelance illustrator. Born in Vietnam and raised in the States, she paints visuals that can be used as psycho-therapeutic support vehicles, exploring the mind's landscape. She achieves a soft, delicate quality by combining colored pencils and acrylic paints on paper.

Tran has worked for clients such as Playboy, Tor, McDonald's and the Chateau St. Michelle Winery and has been showcased by galleries in California, New York, Spain and Italy. She is currently represented by Richard Solomon and Thinkspace Gallery.

A DISTRESSED DAMSEL

Medium: Acrylic and colored pencil Size: 13 x 17.5 in. Client: ImagineFX magazine Art Director: Claire Howlett





Photo by Greg Preston for Spectrum Fantastic Art

"This is my second award from Spectrum and, honestly, I may like this one better. It proved to myself that the first wasn't a fluke and that I belonged in the company I found myself in. As someone who fits between different corners of the illustration industry, it feels great to be accepted here."

—Acceptance speech written for the
Spectrum 22 Awards Ceremony

SAM BOSMA

Sam Bosma was born in Chagrin Falls, Ohio, but lived most of his life in suburban Pennsylvania. He relocated to Baltimore to attend the Maryland Institute College of Art, where he subsequently taught in the illustration department from 2011 to 2013. Sam currently lives and works in Brooklyn. In addition to editorial work, he's written and illustrated award-winning comics and designed backgrounds for the Cartoon Network's *Steven Universe*.

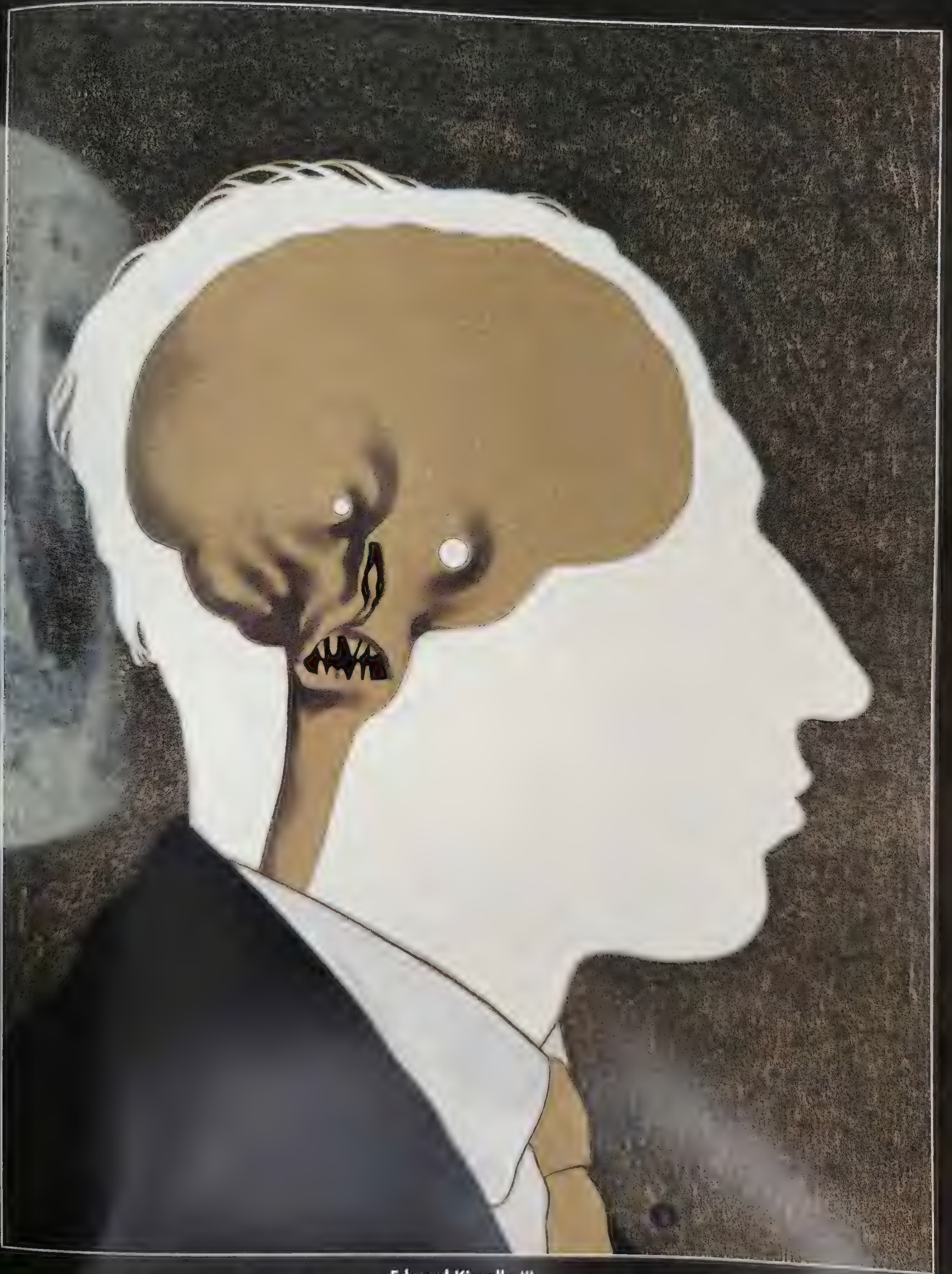
CRITICAL EDUCATION

Medium: Digital Size: 5.5 x 5.5 in. Client: Plansponsor Art Director: Soojin Buzelli



Jensine Eckwall

Title: This Circle (Walking Into the Wind) *Medium:* Watercolor, acrylic and gouache
Size: 14 x 20 in. *Client:* Cicada Magazine *Art Director:* Jacqui Ranan



Edward Kinsella III

Title: Gland Monster Medium: Ink and gouache Size: 7.5 x 10 in. Client: Nautilus Magazine Art Director: Ian Small



Victo Ngai

Title: Cocoon Medium: Mixed Size: 17 x 22.5 in. Client: Plansponsor Magazine Art Director: Soqjin Buzelli



Alessandro Gottardo

Title: Weather Obsession Medium: Digital mixed

Size: 35 x 25 cm. Client: The Saturday Evening Post Art Director: Amanda Bixler



Bill Carman

Title: I Use a Straw Medium: Mixed on mat board

Size: 6 x 8 in. Client: PlanSponsor Magazine Art Director: Soojin Buzelli



Chris Murray

Title: Doc (Inherent Vice) Medium: Graphite on paper and digital color Size: 10 x 6 in. Client: The New Yorker Art Director: Chris Curry



Gloria Pizzilli

Title: Orrore: Medea Medium: Digital Size: 16 x 10.5 in. Client: L'Espresso, Italy Art Director: Theo Nelki



Karla Ortiz

Title: Sight of Akresa Medium: Digital Client: Tor.com Art Director: Irene Gallo



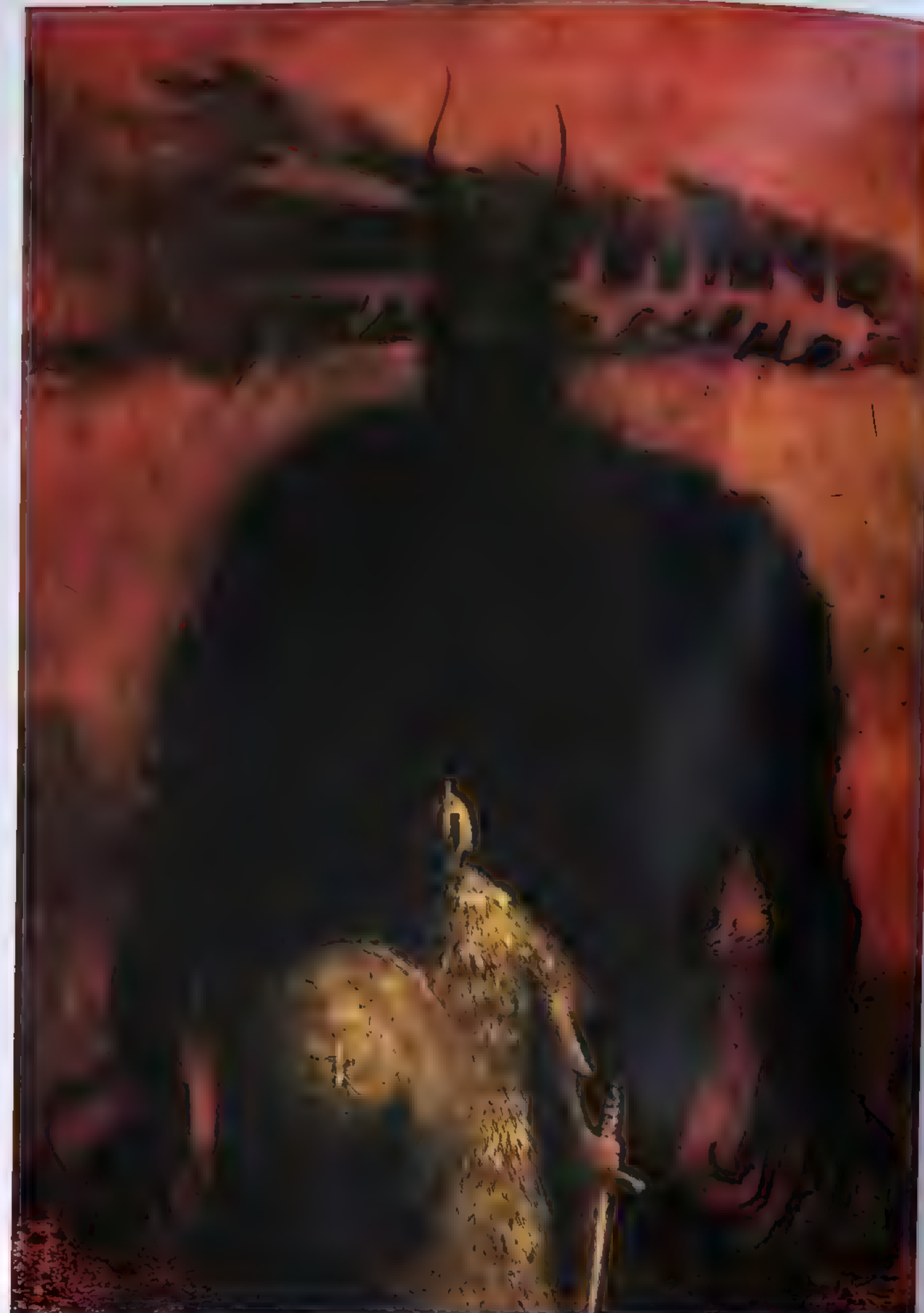
Red Nose Studio

Title: Hero of Five Ports Client: Turcom Art Director: Irene Gray



Kate O'Hara

*Title: Innovation Medium: Pencil and digital Size: 11 x 14 in.
Client: The University of the Arts and Edge Magazine Art Director: Ben Brotman*



Jeffrey Alan Love

*Title: Tolkien's Beowulf Medium: Digital Size: 8.5 x 12 in.
Client: The New Yorker Art Director: Jordan Awan*



Michael Whelan

Title: Shallan Medium: Acrylic on watercolor board Size: 24 x 18 in. Client: Tor Books Art Director: Irene Gallo



Tim O'Brien

Title: Rabbit/Duck Pond Medium: Oil on board Size: 16 x 12 in. Client: Nautilus Magazine Art Director: Len Small



Tim O'Brien

Title: Rabbit Duck Medium: Oil on board Size: 17 x 10 in. Client: Nautilus Magazine Art Director: Len Small



Victo Ngai

Title: Upward Trend Medium: Mixed Size: 15 x 19.5 in. Client: Plansponsor Magazine Art Director: Soojin Buzelli



Victo Ngai

Title: Root of Nigeria Religions Segregation Medium: Mixed
Size: 12 x 16.5 in. Client: Liberty Magazine Art Director: Bryan Grey



Victo Ngai

Title: Too Big to Not Fail Medium: Mixed
Size: 15 x 19.5 in. Client: aiCLO Europe Art Director: Soojin Buzelli



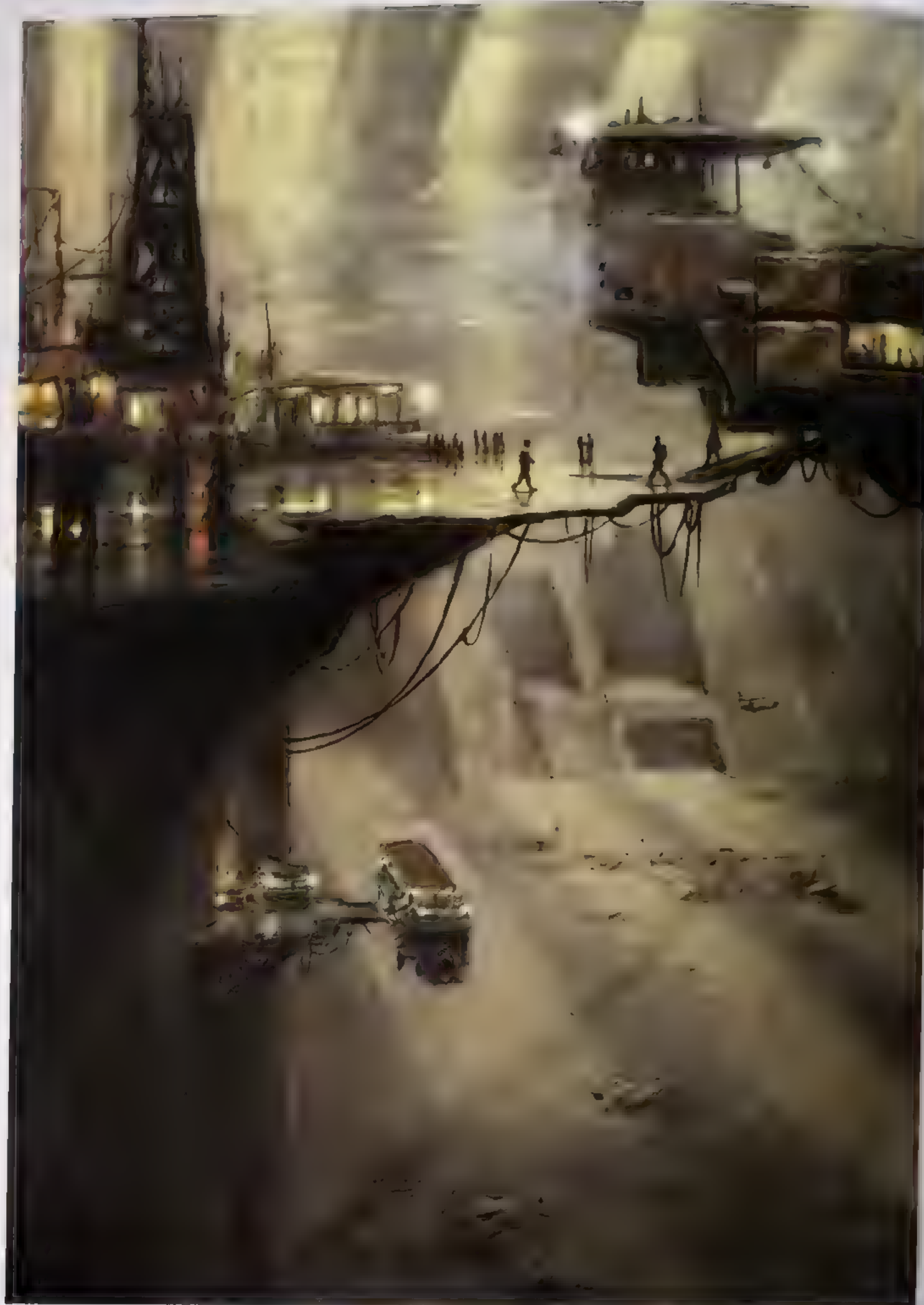
Victo Ngai

Title: The Guardians Medium: Mixed Size: 17 x 5.75 in. Client: Plansponsor Magazine Art Director: Soojin Buzelli



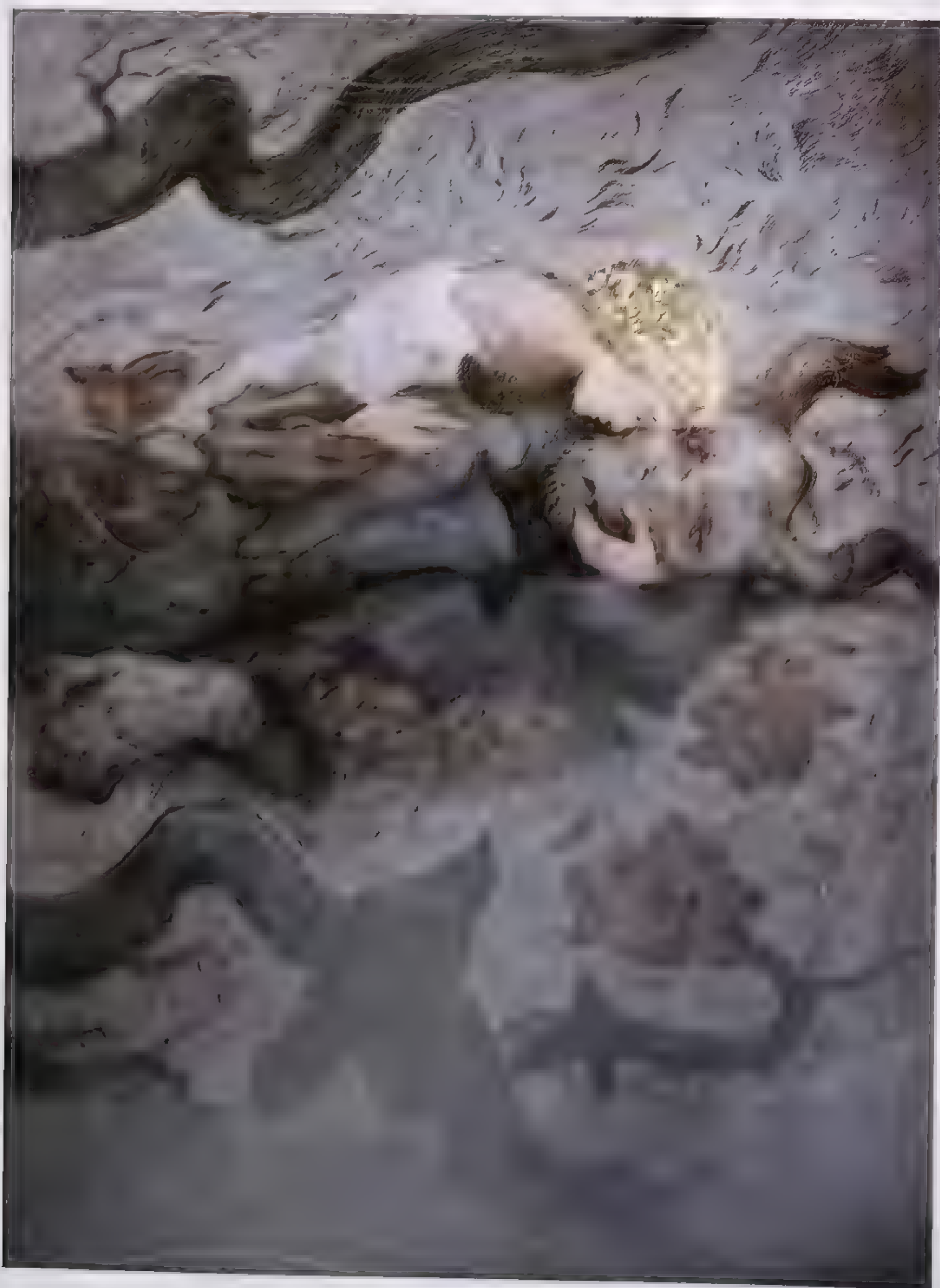
Vinod Rams and Devon Cady-Lee

Title: Go Gigantic Medium: Digital Size: 15 x 18 in.
Client: Imagine FX magazine and Motiga Inc.



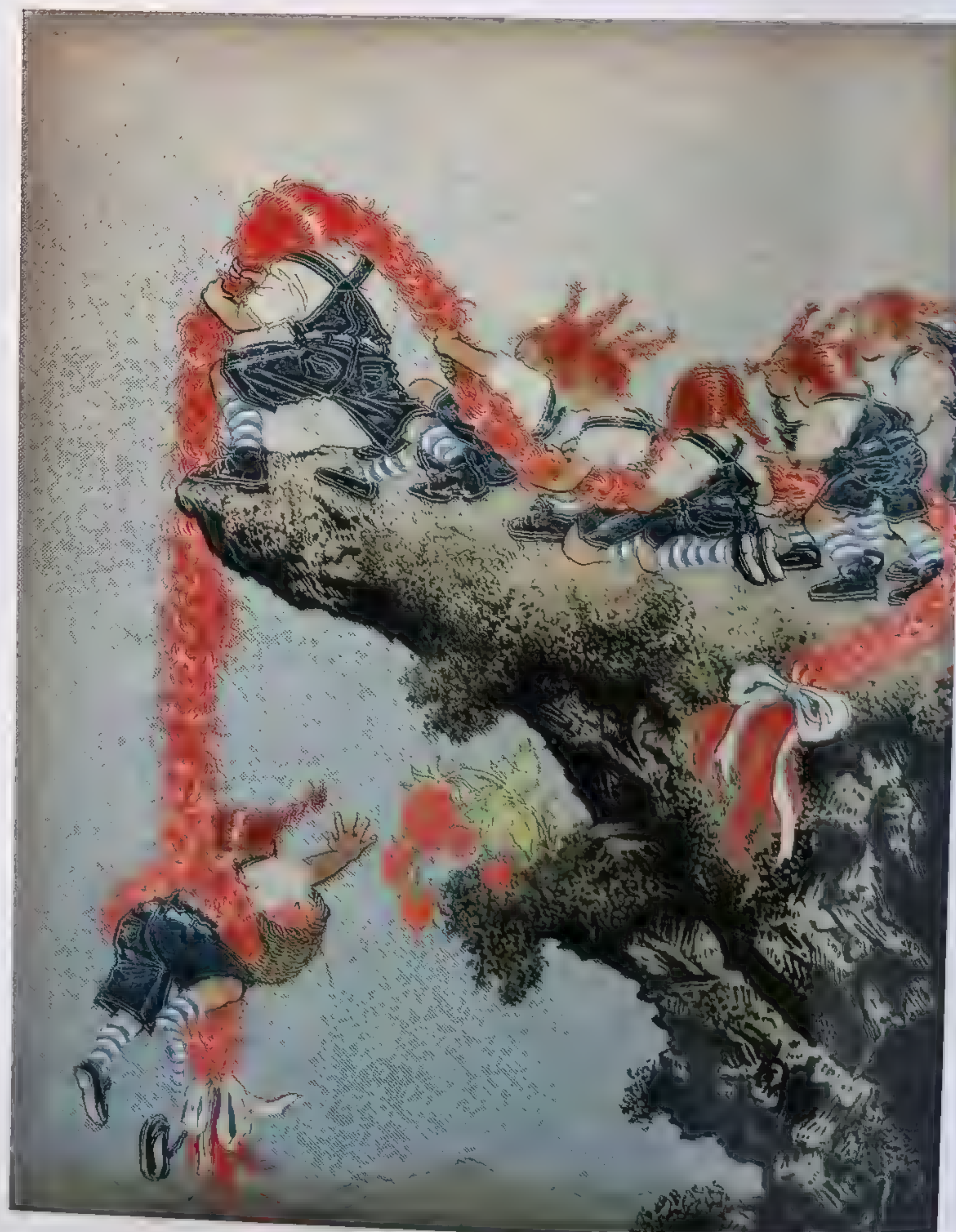
Wayne Haag

Title: Bus Stop Medium: Oil on paper Size: 13 x 18 in.
Client: TTA Press and Interzone Magazine



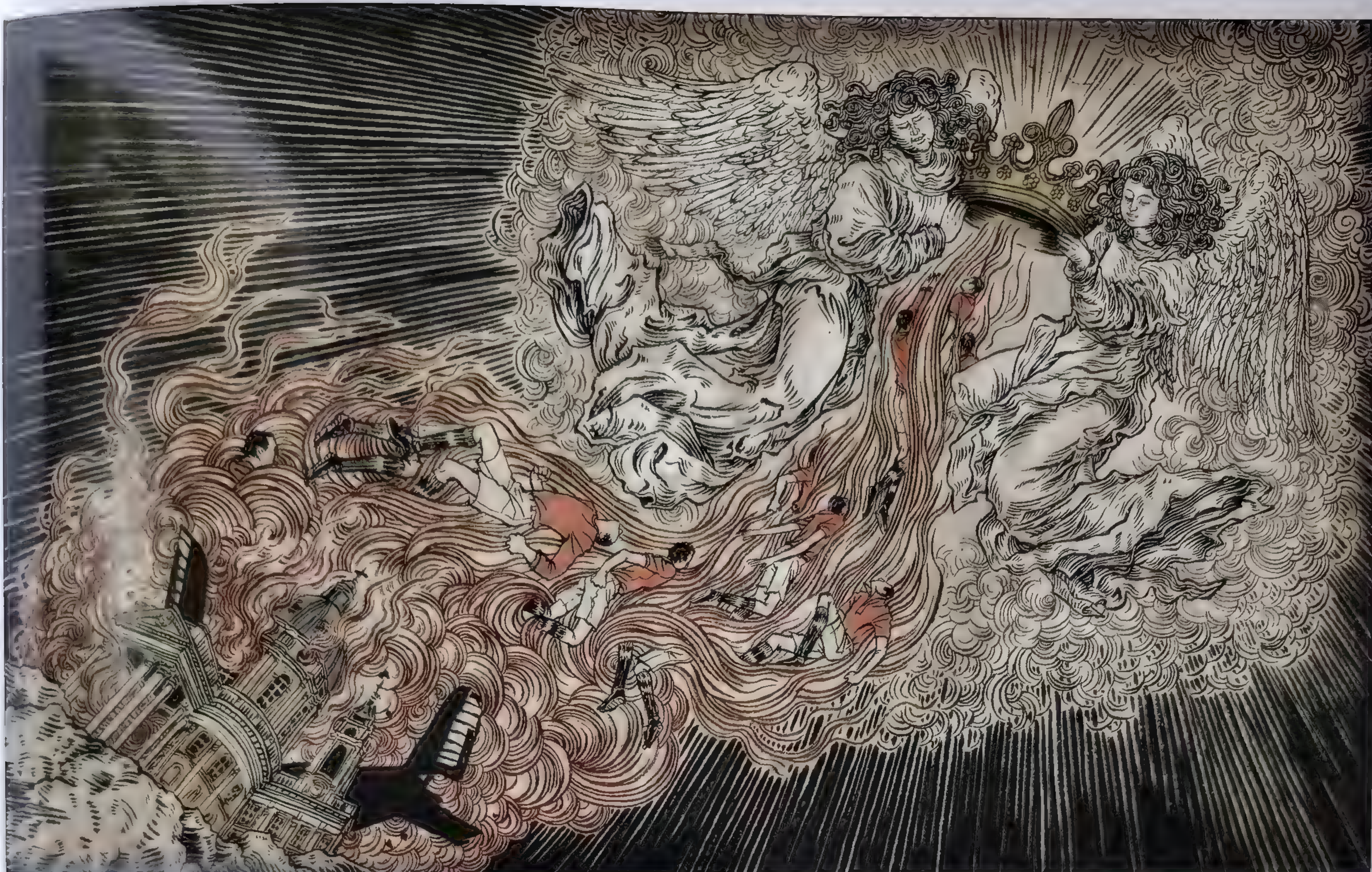
Rovina Cai

Title: Beauty and the Beast Medium: Graphite and digital Size: 22 x 30 in.
Client: ImagineFX Magazine Art Director: Claire Howlett



Yuko Shimizu

Title: Blackberry Hunting in Fjord Medium: Ink drawing with digital color
Client: Asset International Art Director: Soajin Buzelli



Yuko Shimizu

George Tanno Medium: Ink drawing with digital color Client: 8 by 8 Magazine Art Director: Robert Priest and Grace Lee



Donato Giancola

Title: Whispers Medium: Oil on panel Client: 30 x 24 in. Client: Asimov's SF



Dave Seeley

Title: *Monkey Face* Medium: Mixed oil and digital
Size: 9.5 x 16.5 in. Client: Insight Editions Art Director: Chris Prince



Pavel Sokov

Title: *Time Person of the Year Vladimir Putin* Medium: Digital
Size: 30 x 24 in. Client: Time Magazine Art Director: DW Pine



Rick Berry

Title: *The Skin Trade* Medium: Oil
Size: 40 x 32 in. Client: George R.R. Martin; WSFA Press



Tran Nguyen

Title: *Ways of Words* Medium: Acrylic and colored pencil
Size: 13 x 17.5 in. Client: Tor.com Art Director: Irene Gallo



James Gurney

Title: Hatching Triceratops Medium: Oil Size: 14 x 11 in. Client: National Wildlife Art Director: Elise Law



James Gurney

Title: Snake and Sauropod Medium: Oil Size: 7 x 19 in. Client: National Wildlife Art Director: Elise Law



Burton Gray

Title: Broken Barbie Medium: Digital Size: 20 x 16 in.



Burton Gray

Title: Bobby Medium: Digital Size: 16 x 20 in.



Ed Binkley

*Title: Marley's Ghost Medium: Digital Size: 11 x 15 in.
Client: ImagineFX Magazine Art Director: Claire Howlett*

**Goñi Montes**

Title: Kia and Gio Medium: Digital Size: 11 x 14 in. Client: Tor.com Art Director: Irene Gallo



Morgan Schweitzer

Title: Diner Monster Medium: Digital Size: 17.5 x 9.5 in. Client: The Normal School Art Director: Joan English Wood



Android Jones

Title: Wood Horse Client: androidjones.com



Android Jones

Title: Trancendia Client: Boom Festival





Photo by Greg Preston for Spectrum Fantastic Art

"Thank you. I haven't been doing this for very long, but from what I've seen, I feel like this community is amazing and friendly—encouraging people in the creative field. Even though I don't know you very well, I feel I am among friends and people that I know. Thank you all so much."

—During Cai's acceptance speech at the Spectrum 22 Awards Ceremony

ROVINA CAI

Rovina Cai is a freelance illustrator from Melbourne, Australia. She loves making illustrations that evoke a sense of intrigue—images that make you linger, hungry to know the story behind them. Her work is often inspired by the past. Inspired by myths, fairy tales and gothic novels, these stories resonate because they bring a little bit of magic and wonder to the present day.

Rovina received a degree in Communication Design from RMIT University in Melbourne and then completed her MFA in Illustration as Visual Essay at the School of Visual Arts in New York City. Her work has been featured in publications like *Spectrum*, *American Illustration* and the Society of Illustrators annual.

When she is not working, Rovina can be found poring over old books in search of new stories to illustrate or working on eccentric craft projects.

FAKE IT

Medium: Graphite and digital Size: 18 x 24 in. Client: ArtOrder Art Director: Jon Schindehette



INSTITUTIONAL SILVER AWARD



Photo by Greg Preston for Spectrum Fantastic Art

"Actually, I'd like to thank Bob [Self] for his Baby Tattooville event, for which my artwork was created. I know so many of you from my years of being 'Spectrum Grand Master Brom's wife,' and it has just been such a pleasure to be a part of this community. As fans, you've been so incredibly welcoming. I never in my wildest dreams imagined that, after raising our kids, I would eventually be here getting this award. On behalf of late bloomers everywhere, I will accept this."

—During Brom's acceptance speech at the Spectrum 22 Awards Ceremony

LAURIE LEE BROM

Laurie Lee Brom grew up in the historic town of Charleston, South Carolina, where the local ghost stories, folktales about the swampy Low Country and rich Gullah culture stirred her imagination. She spent untold hours pursuing pixies and tree frogs in the hollow logs and pluff mud of her own backyard. Today, she still pursues all manner of curious ghosts and odd characters in her enchanting and pluff mud of her own backyard. Today, she still pursues all manner of curious ghosts and odd characters in her enchanting and pluff mud of her own backyard. Today, she still pursues all manner of curious ghosts and odd characters in her enchanting and pluff mud of her own backyard.

Laurie Lee studied Illustration at Parsons School of Design in New York, then took a long sabbatical to raise her children. She has spent the last six years returning to her passion of painting. She shows at galleries around the country, including the Copro Gallery in Los Angeles, Jonathan Levine in New York and Roq la Rue in Seattle. Her work also was featured in *Women of Wonder: Celebrating Women Creators of Fantastic Art*.

BAD SEED

Medium: Oil Size: 9 x 10 in. Client: Baby Tattooville



RICKSHAW-PASS

Ed Binkley

Title: Rickshaw Pass Medium: Digital Size: 17 x 21 in.



Jeffrey Alan Love

Title: Skyrim Medium: Digital Size: 18 x 24 in. Client: Treehouse Brands Art Director: Marc Scheff



Jessica Shirley

Title: The Child Sleeps Medium: Black India ink and digital Size: 18 x 24 in. Client: ArtOrder Art Director: Jon Schindelhette



Scott Gustafson

*Title: St. Nick Medium: Oil on panel Size: 20.25 x 24.25 in.
Client: Curtis Smith and The Greenwich Workshop Press*



Scott Gustafson

Title: Santa's Treat Medium: Oil on panel Size: 27 x 19.25 in



Howard Lyon

Title: Life's Legacy Medium: Oil Size: 11 x 14 in. Client: Wizards of the Coast Art Director: Dawn Murin



Kristina Carroll

Title: Dragonslayer Medium: Charcoal Size: 18 x 24 in. Client: Month of Love



Bill Carman

Title: Joy Medium: Acrylic Size: 6 x 8 in.

**Galen Dara**

Title: Beyond the Infinite Medium: Digital Size: 11 x 17 in. Client: ConDFW



Courtney Billadeau

Title: Fallout: Flame *Medium:* Digital
Size: 18 x 24 in. *Client:* ThinkGeek Solutions and Bethesda Game Works
Art Directors: Marc Scheff and Jon Schindehette



Samuel Araya

Title: Endymion *Medium:* Digital *Client:* Rushmore



Jeremy Wilson

Title: As Long As I Live *Medium:* Oil on linen *Size:* 24 x 36 in.



Te Hu

Title: Myth and Creature: Dear *Medium:* Digital *Size:* 11.75 x 16.5 in.



Tyler Jacobson

Title: Kiora, the Crashing Wave Medium: Digital Size: 22 x 30 in. Client: Wizards of the Coast Art Director: Jeremy Jarvis



Colin Poole

Title: Daphne Medium: Oil on wood Size: 36 x 24 in. Client: colinpoole.com



Julie Bell

*Title: Norn Fates
Medium: Oil on artist's board Size: 30 x 30 in.
Client: Workman Publishing Art Director: Suzanne Rafer*



Patrick J. Jones

*Title: Vanquished Medium: Oil on canvas
Size: 60 x 40 in. Client: IlluXCon Art Director: Pat Wilshire*



Raoul Vitale

Title: Swamp Shaman Medium: Oils on masonite Size: 40 x 30 in. Client: IlluXCon



Android Jones

Title: Electric Forest Client: Cisco Art Director: Obscura Digital



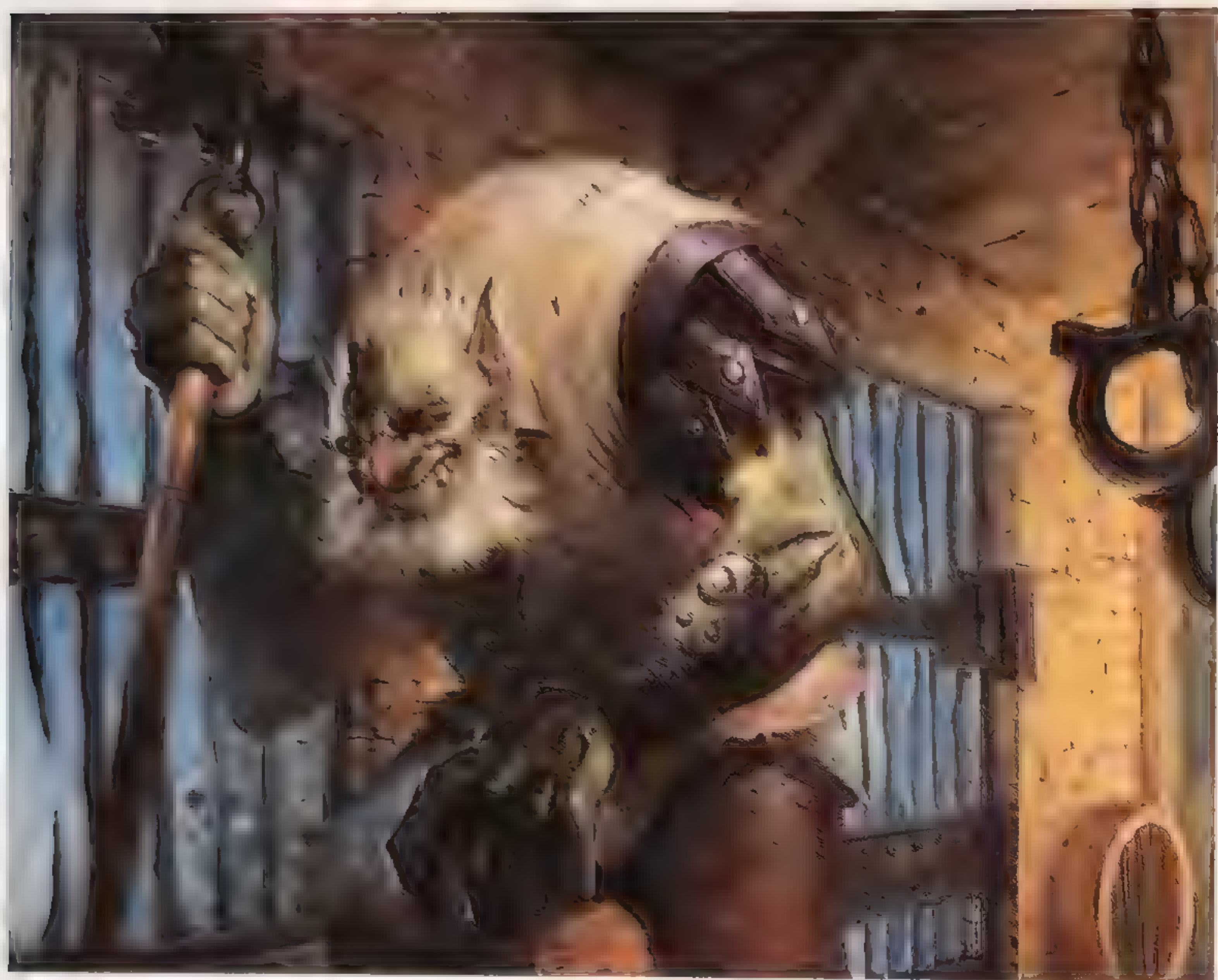
Android Jones

Title: Orchard Client: Jones Farm Art Director: Colleen Jones



Rebecca Yanovskaya

Title: Wisdom Medium: Ballpoint Pen Size: 15.5 x 10.5 in. Client: Private Collector



Lucas Graciano

*Title: The Grizzo, Dungeon Warden Medium: Oil
Size: 20 x 30 in. Client: Wizards of the Coast Art Director: Jeremy Jarvis*



Mark Poole

Title: Omens Medium: Oil Size: 42 x 54 in.



Noah Bradley

Title: Jeska's Barricade Medium: Digital Size: 20.5 x 15 in. Client: Wizards of the Coast Art Director: Dawn Murin



Eric Deschamps

Title: Solidarity of Heroes Medium: Digital Size: 12 x 20 in. Client: Wizards of the Coast Art Director: Jeremy Jarvis



Lucas Graciano

Title: Atarka Pummeler Medium: Oil Size: 12 x 16 in. Client: Wizards of the Coast Art Director: Jeremy Jarvis



Rob Rey

Title: Shadowy Deep Medium: Oil Size: 24 x 18 in.



Rob Rey

Title: Shadowy Deep II Medium: Oil Size: 24 x 18 in.



Sean Andrew Murray

Title: Clockwork Paladin—Garou City Medium: Pencil and digital Client: Clockwork Paladin Art Director: Valerio Terranova



Wylie Beckert

Title: Co aer Wind Medium: Traditional Size: 18 x 24 in. Client: ArtOrder Art Director: Jon Schindehette



Dan dos Santos

Title: Lresder, & the Denarian Medium: Oils on board Size: 24 x 40 in.



Ed Binkley

Title: The Shrew Hunter Medium: Digital Size: 14 x 20 in.



Ed Binkley

Title: Desmodus Caedis Medium: Digital Size: 15 x 19 in.



Victo Ngai

Title: The Wound and the Gift Animation screenshot 1 Medium: Mixed Size: 19 x 11 in.



Victo Ngai

Title: The Wound and the Gift Animation screenshot 4 Medium: Mixed Size: 19 x 11 in.



Hannah Kennedy

Title: Mug Ruith Medium: Mixed Size: 18.5 x 24 in. Client: The Art Order Art Director: Jon Schindehette



Wayne Reynolds

Title: Ursoedo Servant Medium: Acrylic on artboard
Size: 6" x 6" Client: Wizards of the Coast Art Director: Dawn Murin



Cynthia Sheppard

Title: Sorin, Solemn Visitor Medium: Digital
Size: 13.25 x 10 in. Client: Wizards of the Coast Art Director: Jeremy Jarvis



Chris Rahn

Title: Savage Knuckleblade Medium: Oil Client: Wizards of the Coast Art Director: Jeremy Jarvis



Chris Rahn

Title: Ugin Medium: Oil Client: Wizards of the Coast Art Director: Dawn Murin



Matthew Stewart

Title: Ivorytusk Fortress Medium: Oils on mdf Size: 24 x 18 in. Client: Wizards of the Coast Art Director: Jeremy Jarvis



Matthew Stewart

Title: Sunscorch Regent Medium: Oils Size: 12 x 16 in. Client: Wizards of the Coast Art Director: Jeremy Jarvis



Karla Ortiz

Title: Liliana, Ascendent Medium: Digital Size: 24 x 13.5 in. Client: Wizards of the Coast Art Director: Jeremy Jarvis



Karla Ortiz

Title: Liliana, Heretical Healer Medium: Digital Size: 24 x 13.5 in. Client: Wizards of the Coast Art Director: Jeremy Jarvis



Johann Bodin

Title: Mantis Rider Medium: Digital Size: 35 x 26.5 cm. Client: Wizards of the Coast Art Director: Dawn Murin



Tyler Jacobson

Title: Tyranny of Dragons: Red Dragon Over Neverwinter Medium: Digital Size: 31 x 21 cm. Client: Wizards of the Coast Art Director: Shauna Narciso



Viktor Titov

Title: Tree Siegecraft Medium: Digital Size: 6.5 x 4.8 in. Client: Wizards of the Coast Art Director: Dawn Murin



Viktor Titov

Title: Unyielding Krumar Medium: Digital Size: 6.5 x 4.8 in. Client: Wizards of the Coast Art Director: Jeremy Jarvis



Jaime Jones

Art Director: Jeremy Jarvis



Slawomir Maniak

Title: Palace Siege Medium: Digital Size: 5000 x 3658 pixels Client: Wizards of the Coast Art Director: Dawn Murin



Karl Kopinski

Title: Atarka Dragonlord Medium: Digital Client: Wizards of the Coast Art Director: Jeremy Jarvis



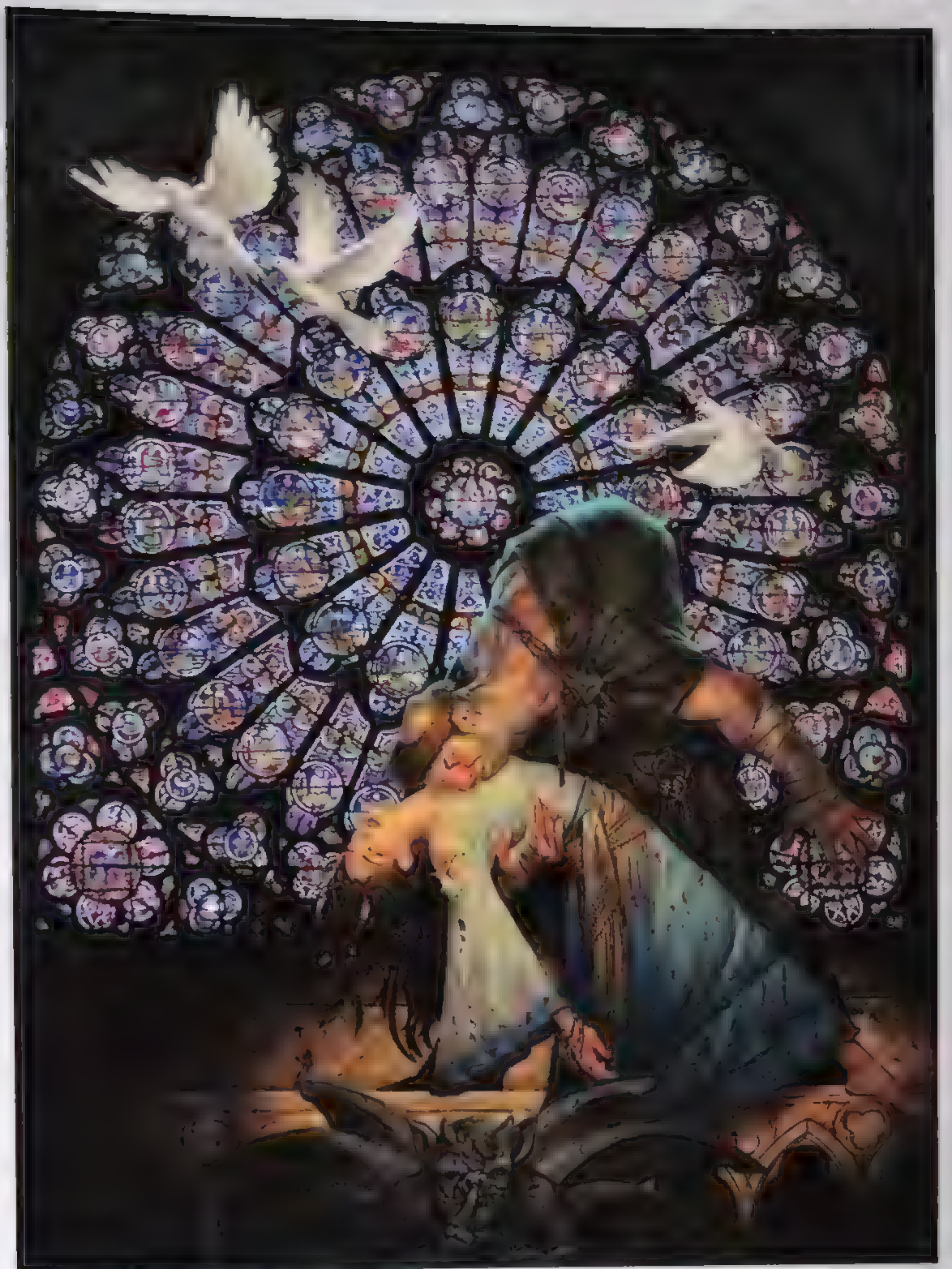
Michael Komarck

title: Tyranny of Dragons: The Rise of Tiamat Medium: Digital Size: 22 x 14 in. Client: Wizards of the Coast Art Director: Melissa Rapiel



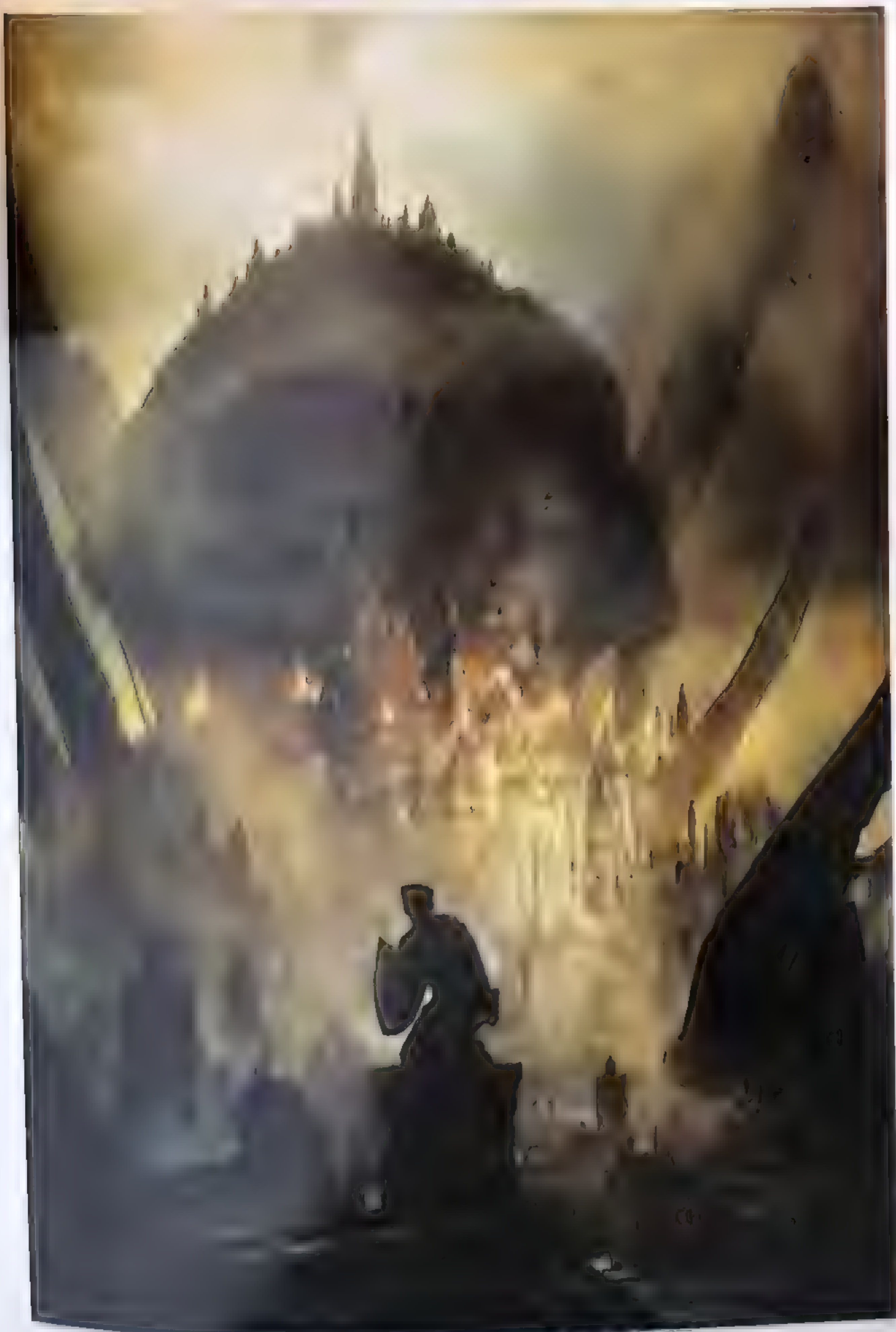
Chris Seaman

Title: Red and the Wolf Medium: Acrylic on board Size: 17 x 21 in.



Chris Seaman

Title: Sanctuary Medium: Acrylic on board Size: 21 x 27 in



Stephan Martiniere

Title: Shield and Crocus Medium: Digital
Client: Becker and Mayer Books Art Director: Jason Gurley



John Picacio

Title: El Mundo Medium: Pencil, oil and digital
Size: 11 x 18 in. Client: Lone Boy



Donato Giancola

Title: The Road to King's Landing

Medium: Oil on panel Size: 30 x 30 in.

Client: Random House Art Director: David Stevenson



Donato Giancola

Title: What is Dead May Never Die

Medium: Oil on panel Size: 30 x 30 in.

Client: Random House Art Director: David Stevenson



Donato Giancola

Title: Darth Vader's Intergalactic Mother at Brogue's Mortar Company. Size: 30 x 50. Color: Random House Art Director: David Stevenson



Jean-Baptiste Monge

Title: Flight of the Bumblebee Medium: Digital
Size: 23.5 x 31 cm. Client: Goblin's Way Art Director: Marjolaine Grig



William Stout

Title: Peter Pan Medium: Ink and watercolor
Size: 13 x 9 in. Client: Terra Nova Press



Alexandra "Lexxy" Douglass

Title: The Clash Medium: Digital Client: Motiga Art Director: Motiga Art Team



William Stout

Title: Tinker Bell Medium: Ink and watercolor Size: 13 x 9 in. Client: Terra Nova Press





Photo by Greg Preston for Spectrum Fantastic Art

"I want to dedicate this award to my grandfather, who bought me my first copy of *Spectrum* on my fourteenth birthday. That book—I still have it, though it's totally dog-eared—crazy now, but it set me on this path, and I'm pretty sure a lot of artists here can say the same thing. They might have wanted to be artists their whole life, and they saw this collection of work and said, 'I want to go into fantasy. This is what I want to do.' My grandfather kept encouraging me throughout my life, and right before he passed away in the hospital, I got to read the news to him that I had made it into *Spectrum 15*. And that was a huge accomplishment to me. This is a big part of my life, so thank you very much."

—During Sheppard's acceptance speech at the Spectrum 22 Awards Ceremony

CYNTHIA SHEPPARD

Cynthia Sheppard grew up in the Virginia suburbs of Washington, D.C. Despite the climate of politics and technology, she chose a different path and followed her lifelong passion to be a fantasy illustrator. Influenced largely by Romanticism and nineteenth-century painters, she attempts to bring a classical sense of realism and drama to her latest artworks.

Recently relocated to the greater Seattle area, Cynthia now works full-time as a commissioning art director for Magic: The Gathering at Wizards of the Coast while continuing to illustrate in her off-hours. While she's best known for her artwork on Magic cards, her illustrations can also be seen across the fantasy industry, including the pages of *Dungeons & Dragons* core books, book covers for Tor, Fantasy Flight Games products and *ImagineFX* magazine. Her work also has been published in *Spectrum* and *Exotique* and exhibited at Illuxcon, Gallery Nucleus and "Spectrum Fantastic Art Live." You can find out more about Cynthia and her work at www.sheppard-arts.com.





Photo by Greg Preston for Spectrum Fantastic Art

"Blimey, I wasn't really expecting that! Goblins and trolls and stuff sometimes tend to think they really did die out a long time ago, so it's nice to know they still get recognized. I'd like very much to thank Arnie and Cathy, of course. Like so many other people have said, they really have provided this whole forum—so many things on so many different levels. Thanks to John [Fleskes] as well for the bravery of carrying it on. And, more importantly, thanks to you guys. It's so easy to get complacent, but you keep us all on our artistic toes. I can't be complacent, even though I do a very good impression of it sometimes. So, really, thank you so much and this community and everything that goes along with it. I really do appreciate it. Thank you very much."

—During Bonner's acceptance speech at the Spectrum 22 Awards Ceremony

PAUL BONNER

A graduate of Harrow School of Art in England, Paul Bonner spent three years in Nottingham at the Games Workshop Design Studio. Over the last thirty years, he has produced freelance work for the biggest names in fantasy role-playing, including the Games Workshop, Mutant Chronicles, Fasa, Riotminds, Rackham and Target Games. Paul also has won numerous awards for his vivid fantasy artwork. He currently resides in Denmark.

BEOWULF: MOTHER

Medium: Watercolor Size: 40 x 60 cm.



Donato Giancola

Title: Descent from Caradhras *Medium:* Oil on linen *Size:* 114 x 73 in. *Client:* Joshua Porel





Rebecca Léveillé-Guay

Title: Time and Chance *Medium:* Oil *Size:* 24 x 36 in.





Omar Rayyan

Title: A Night at the Races Medium: Watercolor Size: 14 x 20 in. Client: Greg Obaugh





Reiko Murakami

Two Figures, 2004, oil on canvas, 24 1/2 x 20 1/2 in. (62 x 51.8 cm). Art Gallery, Victoria, Canada.



Allen Williams
Title: Forgone Kings Medium: Graphite Size: 17.25 x 14.25 in. Client: Rebecca Guay



Allen Williams
*Title: Sarcophagus Medium: Oil on board
Size: 23 x 33 in. Art Director: Victoria Williams*



Allen Williams

Graphite Size: 10.25 x 7.25 in Art Director: Victoria Williams



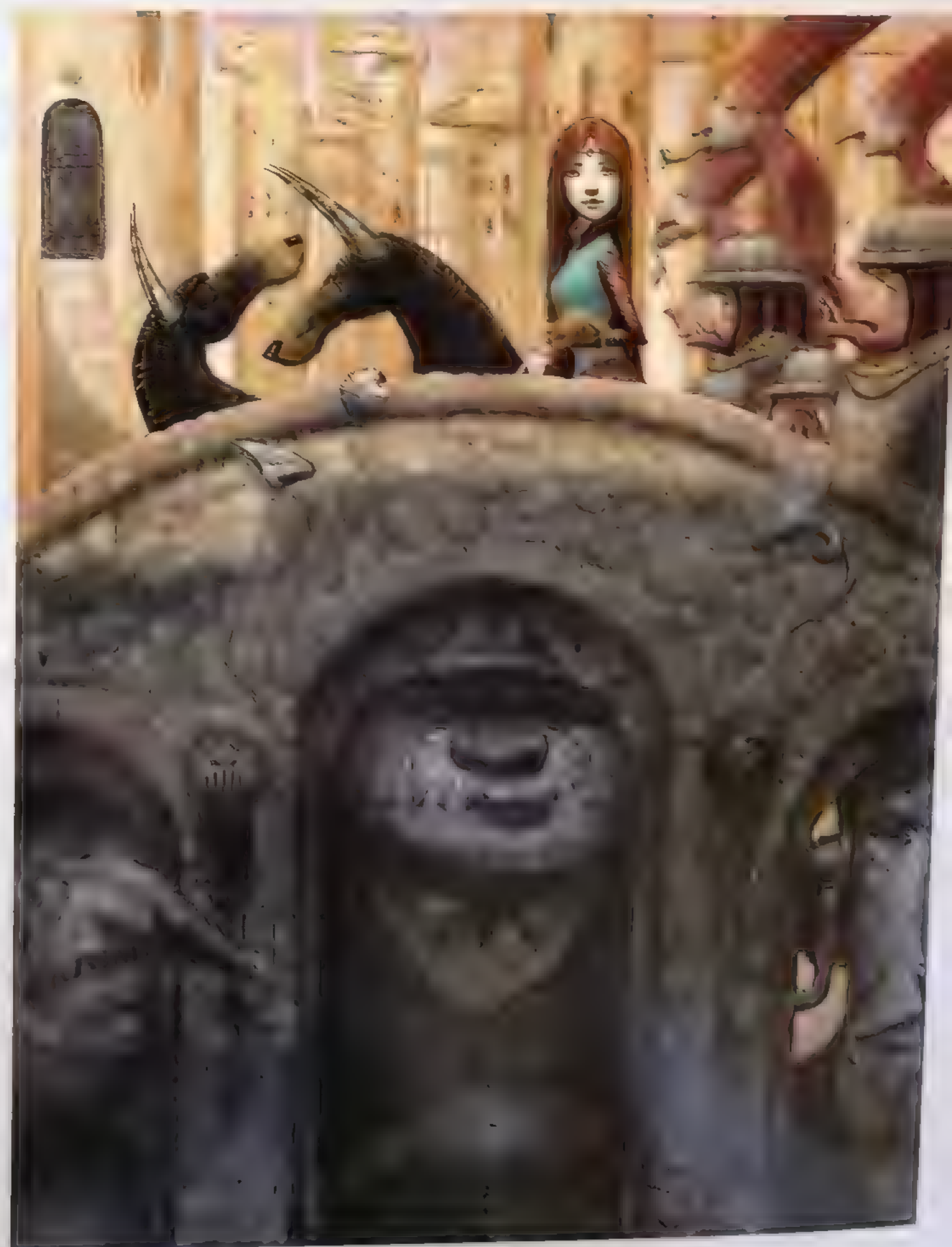
Bill Mayer

Title: Birth of Crows Medium: Gouache Size: 6 x 9 in.



Bill Carman

Title: Left Turn Medium: Acrylic on mat board Size: 4 x 6 in.



Bill Carman

Title: Spies Medium: Acrylic Size: 12 x 16 in.



Brom

Title: Yevabog Medium: Oil Size: 20 x 28 in. Client: HarperCollins



Camilla d'Errico

Title: The Melting Mind Medium: Water soluble oil on wood panel Size: 16 x 20 in.



J.A.W. Cooper

Title: Beetle Medium: Ink Size: 11 x 14 in.

2014



J.A.W. Cooper

Title: Centaur II Medium: Ink Size: 8 x 10 in.

2014



Ellen Barkin

Title: The Captain Medium: Oil painting Size: 58 x 36 in.



Eric Fortune

Title: Crisis Medium: Acrylic Size: 5 x 7 in.

**Eric Fortune**

Title: For Us, The Living Medium: Acrylic Size: 15 x 20 in.



Greg Ruth

Title: Super Ego: Ego Id *Medium:* Graphite
Size: 13 x 19 in. *Art Director:* Allen Spiegel



Greg Ruth

Title: Six Gun Snow White
Medium: Mixed media (graphite, sumi ink, colored pencil) *Size:* 12 x 18 in.
Client: Saga Press *Art Director:* Allen Spiegel and Michael McCarthy



Michael Manomivibul

Title: Initial Success or Total Failure *Medium:* Sumi ink and gouache
Size: 11 x 14 in. *Client:* Private commission

**Greg Ruth**

Title: At the End of Babel *Medium:* Mixed media (sumi ink, watercolor, graphite and crayon)
Size: 13 x 19 in. *Client:* Tor.com *Art Director:* Allen Spiegel and Irene Gallo



Jana Heidersdorf

Title: Demons Medium: Graphite and digital Size: 16 x 21 in



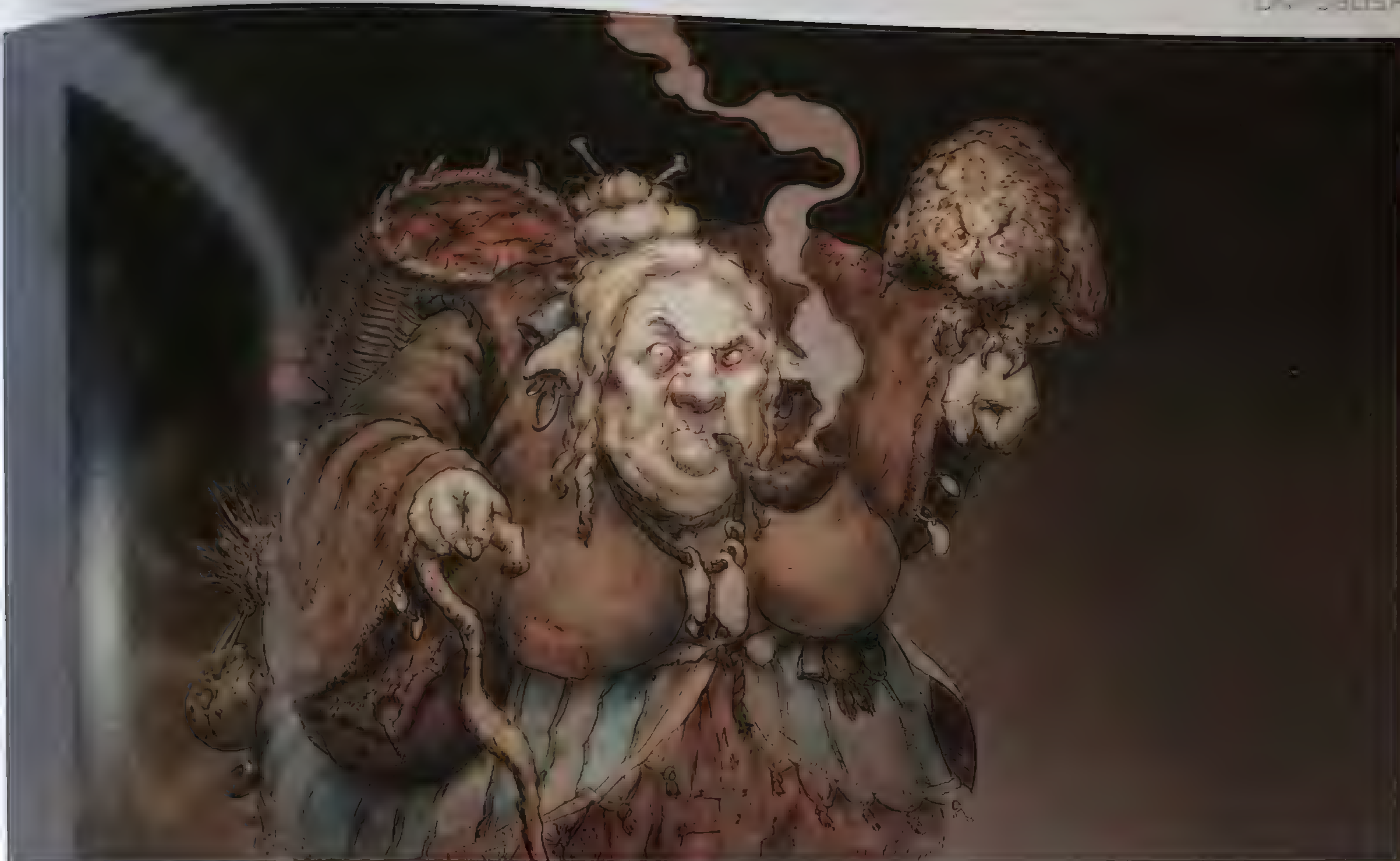
Anita Kunz

Title: Luna Medium: Acrylic Size: 30 x 40 in



Jessica Roux

Title: Snake or Die Skateboard Medium: Graphite and digital
Size: 9.5 x 32.5 Client: Light Grey Art Co.



Jonas Jensen

Title: Fat Witch Medium: 2B Pencils and Photoshop



Bastien Lecouffe Deharme

Title: Because the Fox Barks Medium: Digital



Kieran Yanner

Title: Legend Series: G'aeon Medium: Digital Size: 20 x 16 in.



Audrey Benjaminsen
Title: Hunger Bird Medium: Graphite Size: 18 x 19 in.



Karla Ortiz
Title: Under Medium: Graphite Size: 5 x 8 in.



Juan Carlos Barquet
Title: The Road Medium: Charcoal on paper Size: 24 x 18 in.



Karla Ortiz

Title: Dos Memorias Medium: Graphite Size: 5 x 8 in.



Luke Hillestad

Hum Oil on linen 54 x 32 x 13



Luke Hillestad

Title: Severed Wing Medium: Oil on linen Size: 99 x 78 in.



Tobias Kwan

Title: Procession Medium: Digital Size: 27 x 12 in



(above)

Yoann Lossel

Title: Les Fleurs du Mal

Medium: Oil and gold leaf on paper Size: 28.25 x 20.75 in.

(left)

Yoann Lossel

Title: The Whispering Garden

Medium: Graphite and gold leaf on paper Size: 17 x 23 in.





Yoann Lossel

The Faith, from the series "The Faith", 2011, oil on canvas, 100 x 100 cm



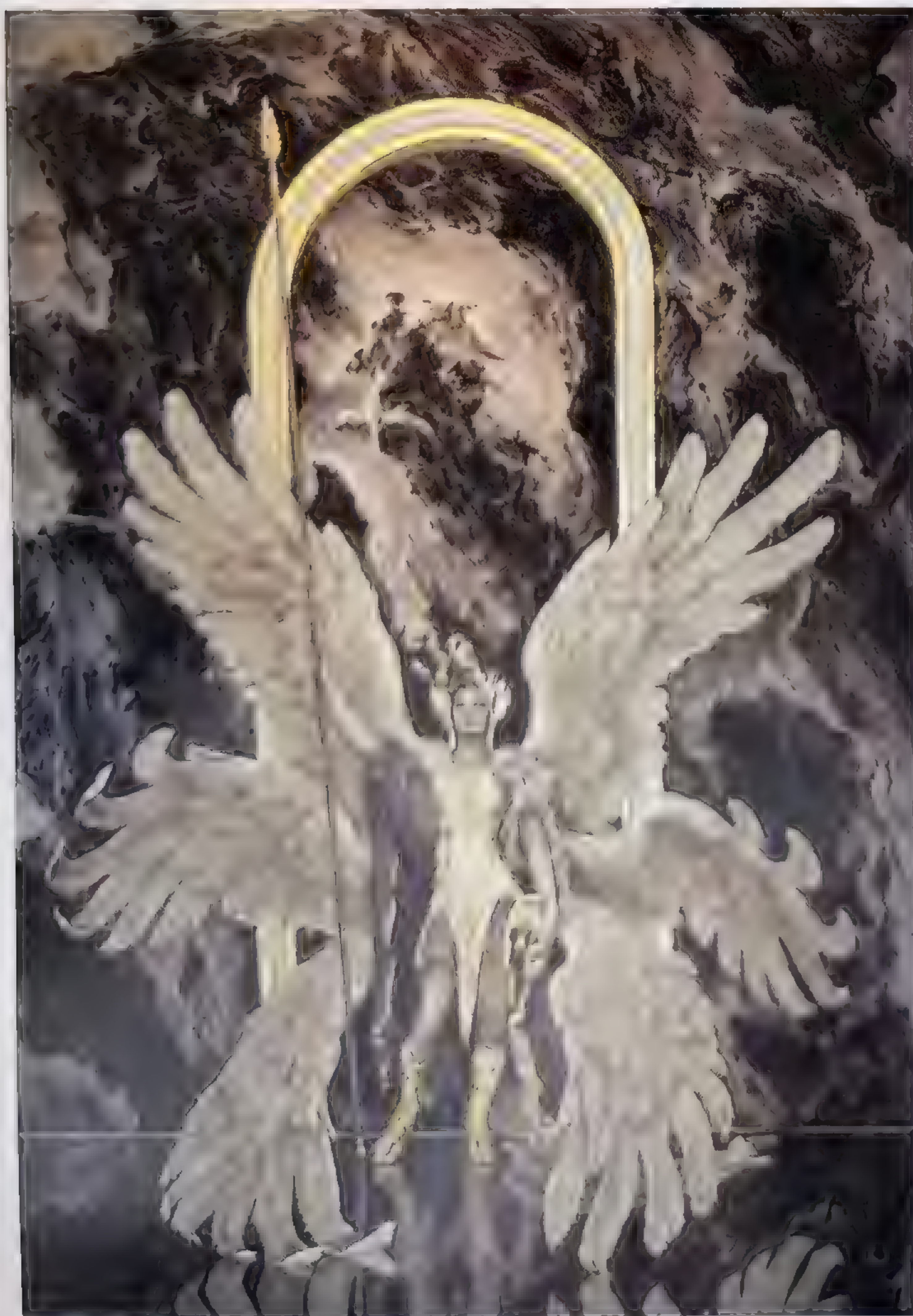
Rebecca Léveillé-Guay

Title: Pas de Trois Medium: Acrylic Size: 10 x 17 in.



Rebecca Léveillé-Guay

Title: Eros Medium: Oil Size: 60 x 70 in.



Rebecca Yanovskaya

Title: The Guardian Medium: Ballpoint Pen Size: 15.5 x 10.5 in.



Heather Theurer

Title: Eternum Medium: Oil on board Size: 18 x 36 in.



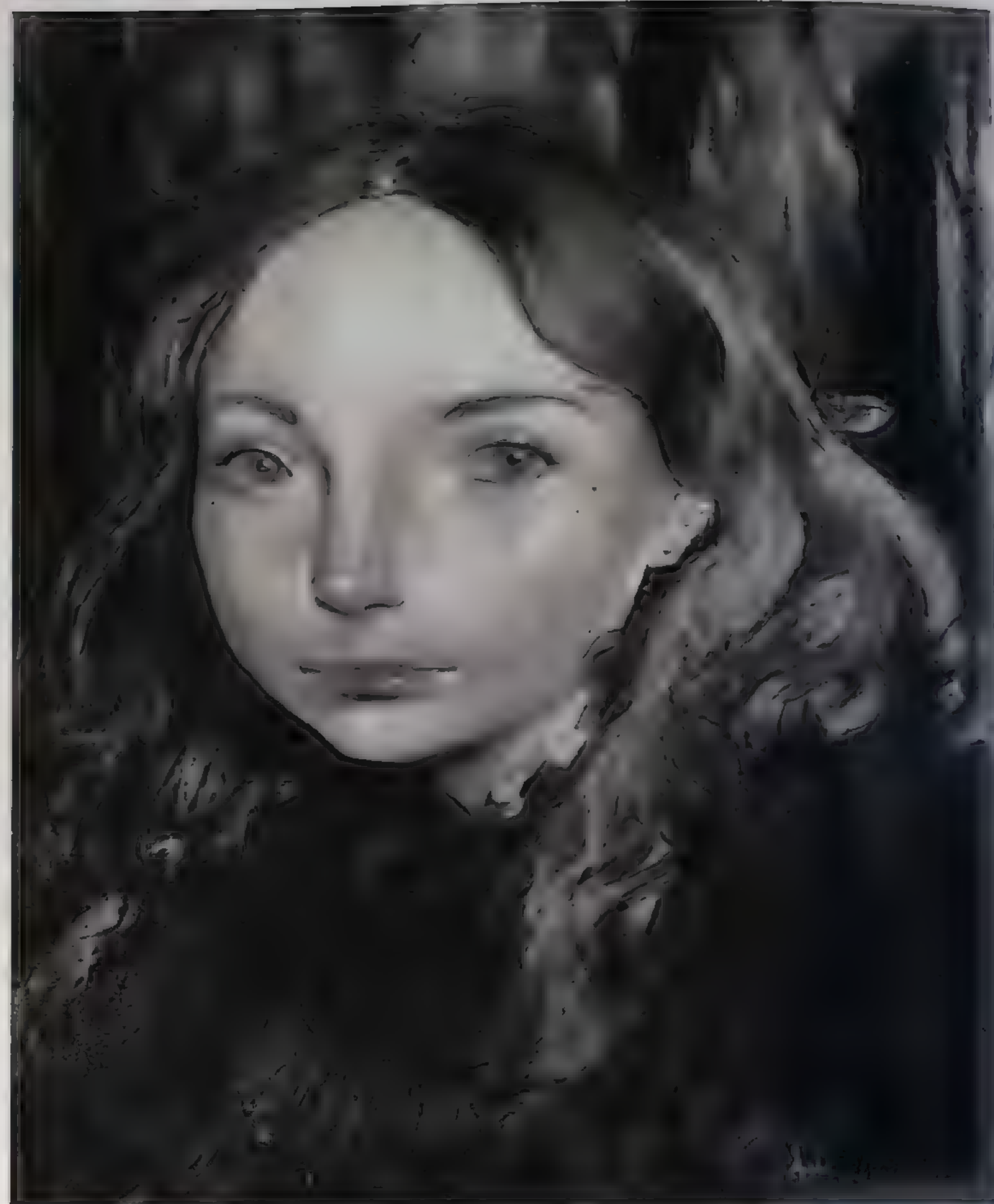
Heather Theurer

Title: Triumph Medium: Oil on board Size: 42 x 84 in.



Annie Stegg Gerard

Title: Stryx Medium: Oil on panel Size: 12 x 16 in.



Ashly Lovett

Title: Ella Medium: Chalk pastel on BFK Rives paper Size: 11 x 14 in.



Kimberly Kincaid

Title: Aquarius Medium: Oil on paper Size: 11.5 x 16 in.
Client: Llewellyn Worldwide Art Director: Lisa Novak



Kip Ayers

Title: Unfettered Beauty Medium: Digital Size: 17 x 17 in.



Gregory Manchess

Title: The Highwave Medium: Oil on linen
Size: 38 x 51 in. Client: Arte Verissima Gallery



Gregory Manchess

Title: The Opening Medium: Oil on linen
Size: 18 x 22 in. Client: Galerie Daniel Maghen



Gregory Manchess

Title: 20,000 Leagues: The Harvest Medium: Oil on linen Size: 46 x 25 in. Client: Galerie Daniel Maghen



Gregory Manchess

Title: The Christmas Dragon Medium: Oil on linen Size: 40 x 25 in. Client: Galerie Daniel Maghen



Gregory Manchess

Title: The Christmas Dragon Medium: Oil on linen Size: 48 x 19 in. Client: Galerie Daniel Maghen



Gregory Manchess

Title: Light Patrol *Medium:* Oil on linen *Size:* 32 x 22 in. *Client:* Galerie Daniel Maghen



Anthony Pismarov

Title: Gate Watcher in Ruin Medium: Digital Size: 6 x 2 ft.



Gregory Manchess

Title: Fog Rider Medium: Oil on linen Size: 30 x 20 in. Client: Galerie Daniel Maghen



Marc Scheff
Title: Bigger Boat
Medium: Acrylic and ink Size: 18 x 24 in.



Mary McLain
Title: The Plague of the Greasy Black Engines
Medium: Ink on wood board Size: 18 x 18 in.



Miranda Meeks
Title: Memento Mori Medium: Graphite and digital



Victor Maury
Title: Pride Medium: Digital Size: 10 x 15 in.



Miranda Meeks
Title: Consume Medium: Digital Client: Light Grey Art Lab



Miranda Meeks



Paolo Barbieri

Title: Little Red Riding Hood and the Wolf Medium: Pencil Size: 20.25 x 27.75 in. Client: Arnoldo Mondadori Editore



Paul Canavan

Title: Sacrifice Medium: Digital painting Size: 16.5 x 11.75 in.



Paul Bonner

Title: Beowulf: Wolfriders

Medium: Watercolor Size: 148 x 70 cm.



John Jude Palencar

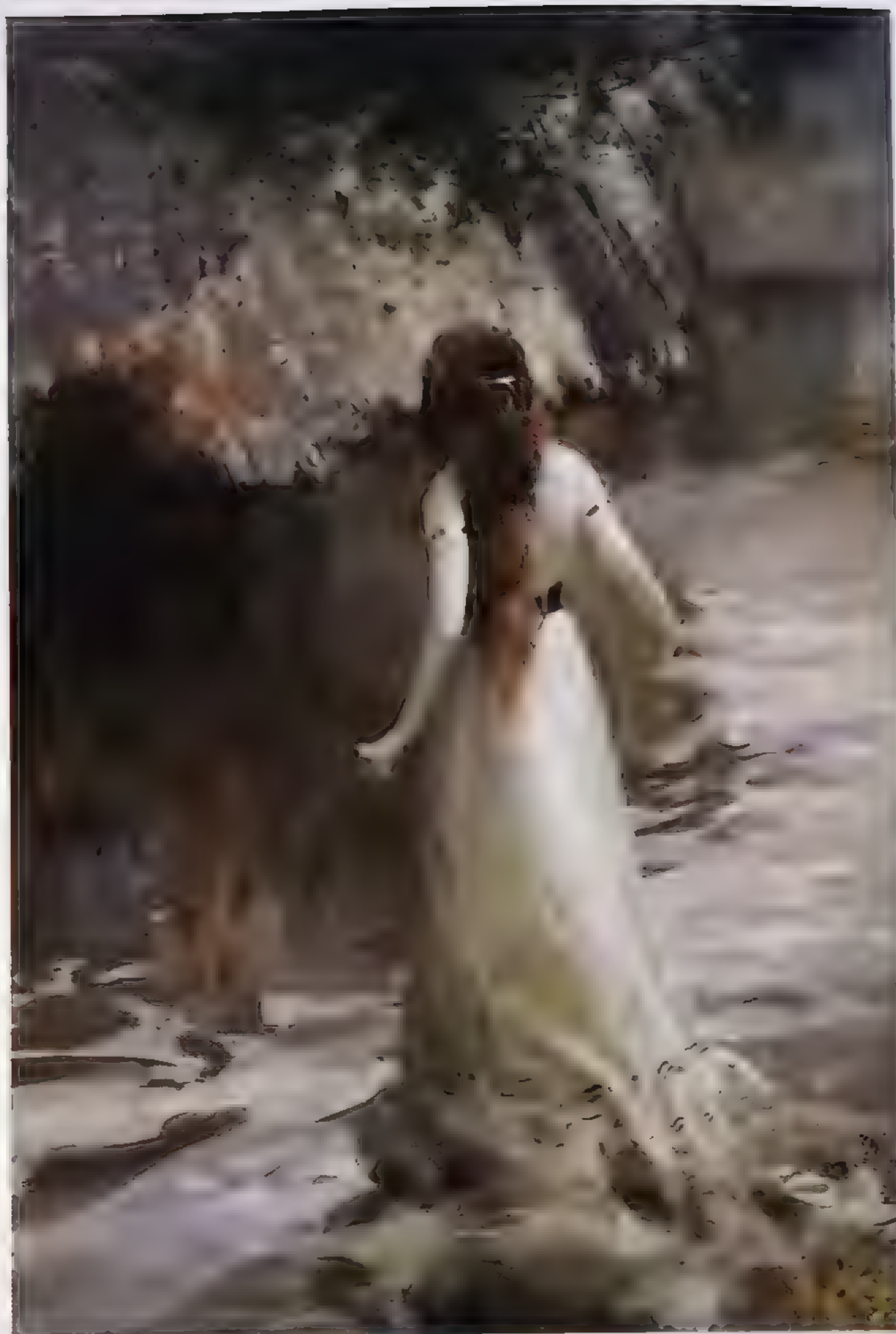
Title: Mason's Island

Medium: Acrylic on maple panel Size: 15 x 15 in.



Scott Brundage

Title: The Spook McGee vs. The Horror
Medium: acrylic, gouache and digital Size: 13 x 19 in.



Sean Sevestre

Title: River Medium: Digital Size: 40 x 60 in.



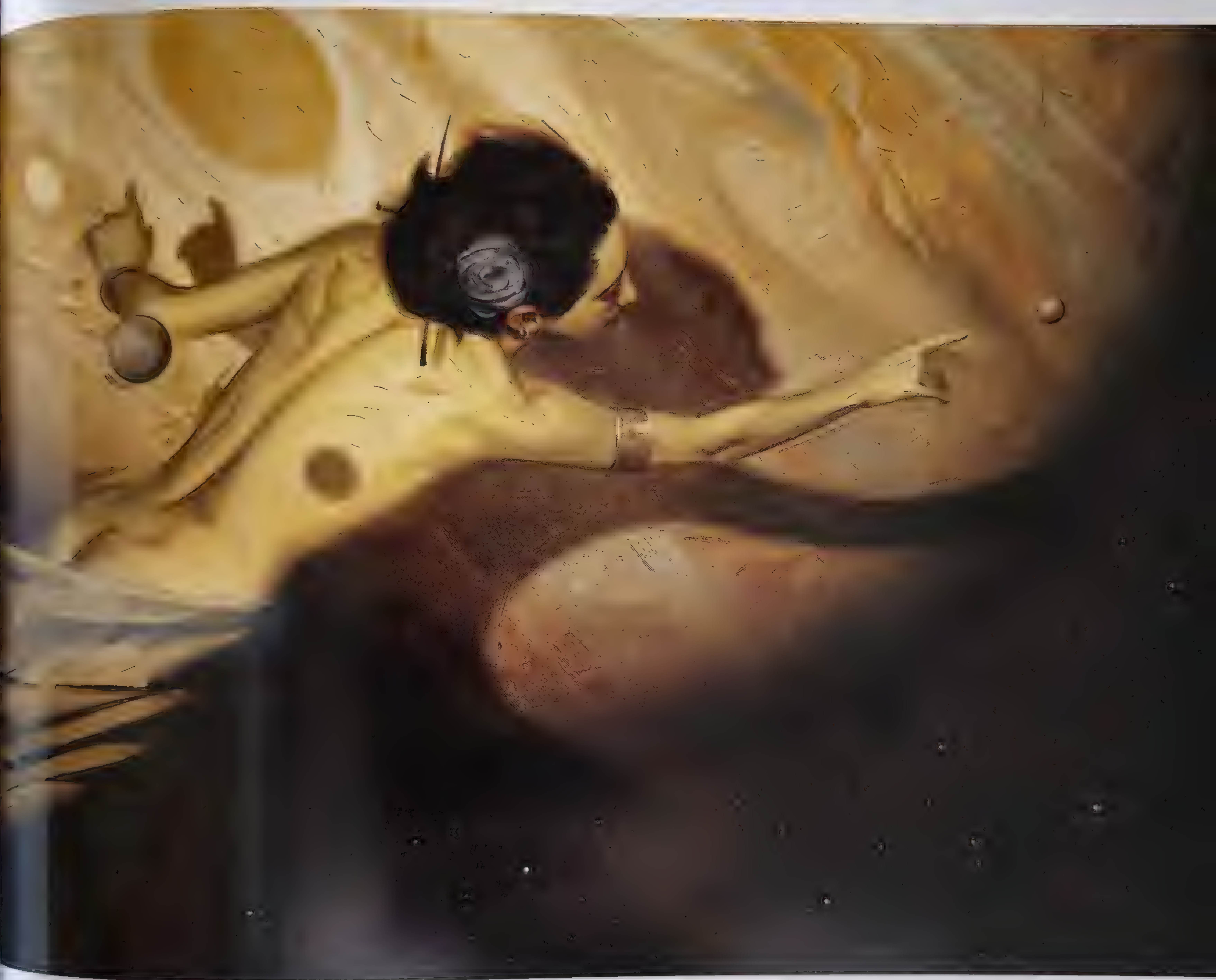
Shane Pierce

Title: Her Last Rites Medium: Oil on Linen
 Size: 18 x 24 in. Client: Last Rites Gallery



Steven Russell Black

Title: Mother Nature Medium: Prismacolor colored pencil Size: 11 x 14 in.
 Client: everydayoriginal.com Art Directors: Lauren Panepinto and Marc Scheff



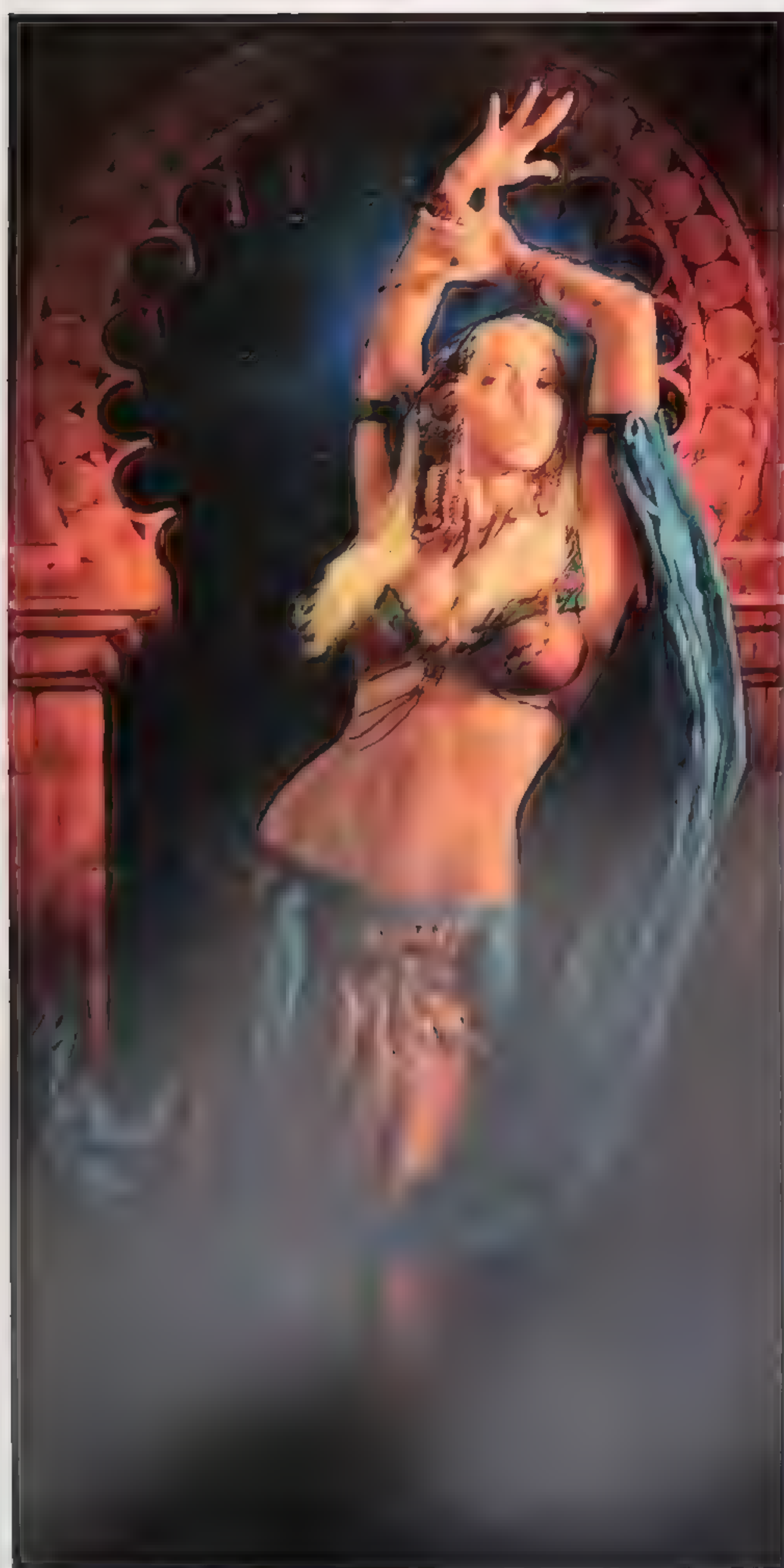
Rob Rey

Tule, Preaching Europa Medium: Oil Size: 24 x 18 in



Michael C Hayes

Title: Alegretto Medium: Oil Size: 18 x 24 in.



Michael C Hayes

Title: Allure Medium: Oil Size: 20 x 40 in.



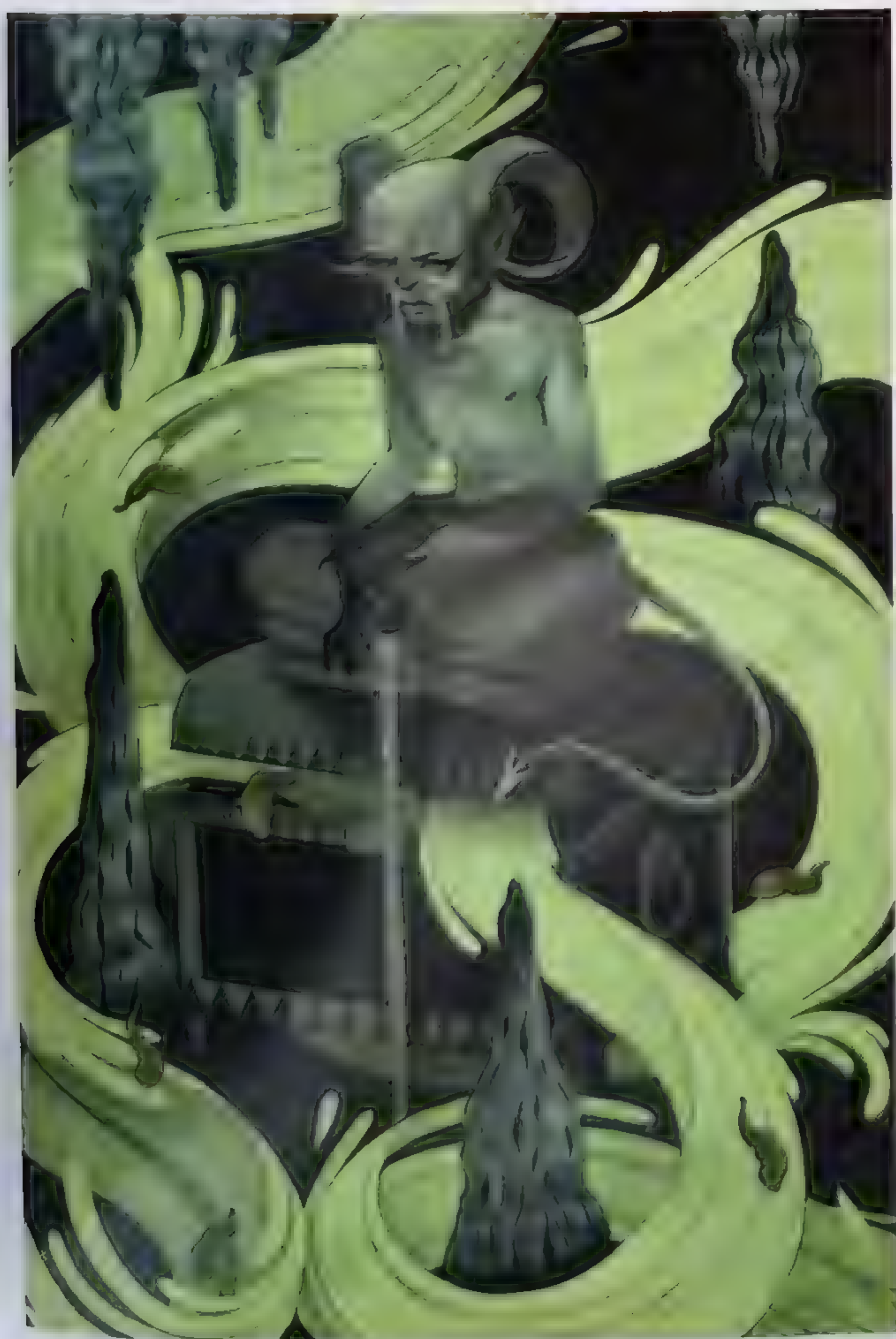
Devin Korwin

Title: Cisco Beach Medium: Adobe Photoshop CS6 Size: 111 x 139 in.



Stephen Hickman

Title: The Red Mermaid Medium: Oil Size: 16 x 26 in.



Rachel Suggs

Title: Hard-Boiled Hallucination Medium: Ink and Photoshop Size: 8 x 12 in.



Peter Mohrbacher

Title: Binah Medium: Photoshop Size: 12 x 18 in.



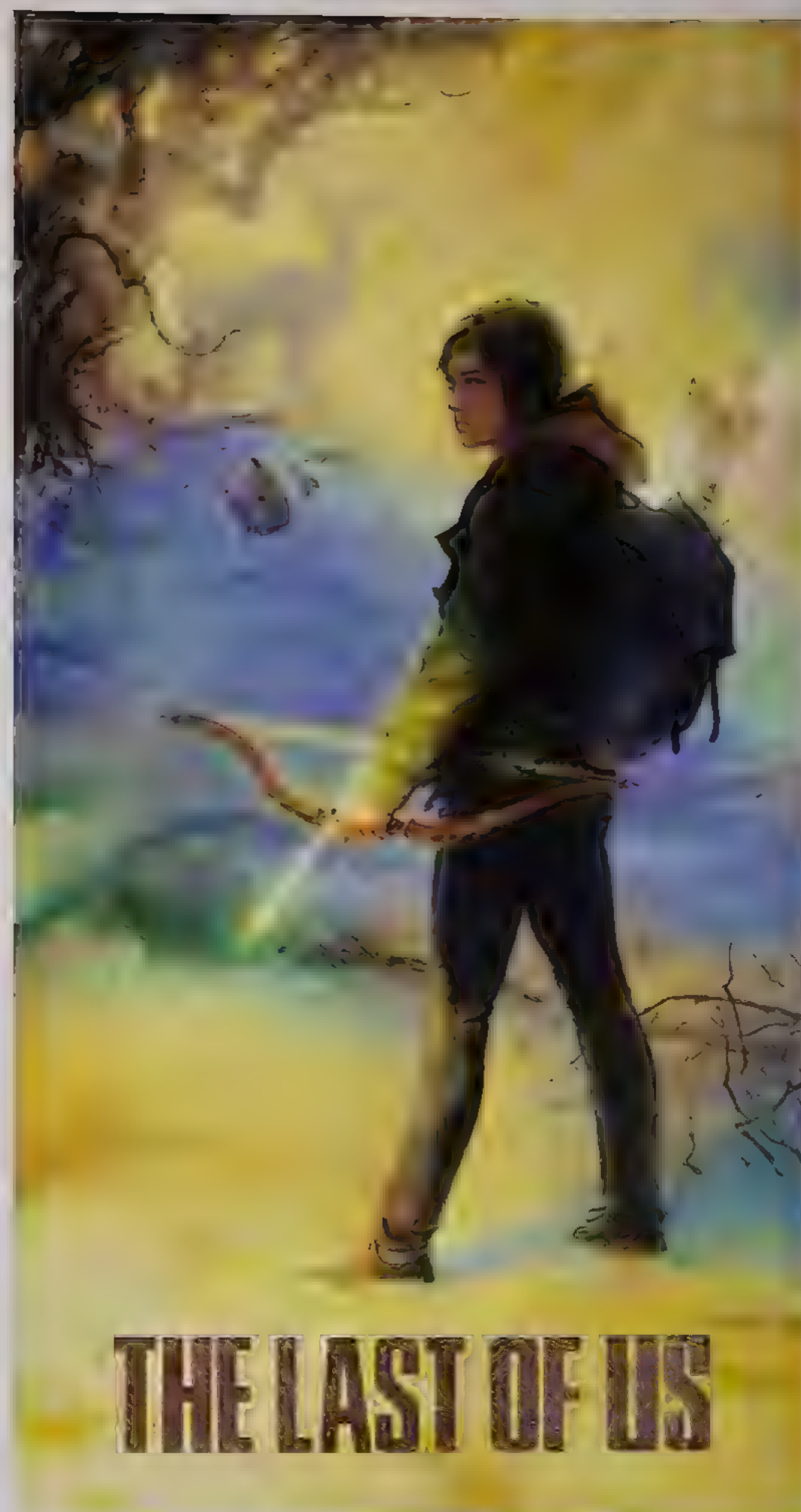
Matthew Stewart

The Girl in the Forest, oil on canvas, 30 x 48 in.



Allen Douglas

Title: Ember Medium: Oil on panel Size: 14 x 20 in.



Andrew Theophilopoulos

*Title: The Last of Us
Medium: Oil paint and Photoshop Size: 20 x 40 in.*

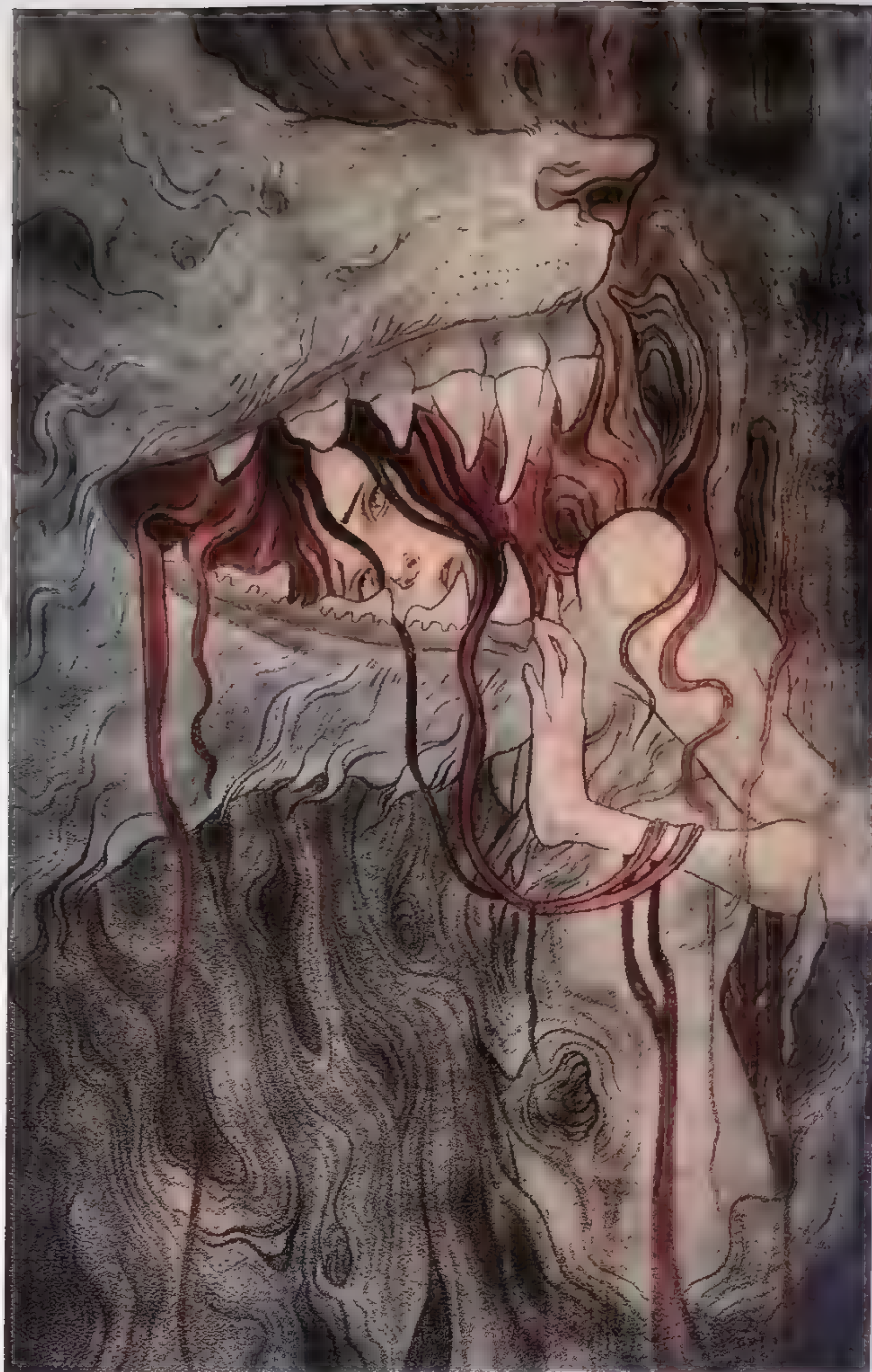


Jeff Delierre

Title: Death of Opathocus Medium: Graphite Size: 14 x 17 in.



Roberto Ribeiro Padula
Title: Royal Auguma Medium: Photoshop



Sam Guay
Title: Tender Medium: Watercolor, Acrylic gouache Size: 11 x 17 in.



Edward Kinsella III
*Title: Will o' the Wisp Medium: Ink, gouache and watercolor
 Size: 12 x 15 in. Client: Helikon Gallery*



David Palumbo
Title: Red Medium: Oil on panel Size: 16 x 24 in.

**Raoul Vitale**

Title: Upon Celebdil Medium: Oils on masonite Client: Dan Perkin



Rovina Cai

Title: Adventure Awaits Medium: Graphite and digital Size: 10 x 13 in.



Rovina Cai

Title: Untitled Medium: Graphite and collage Size: 9 x 12 in.



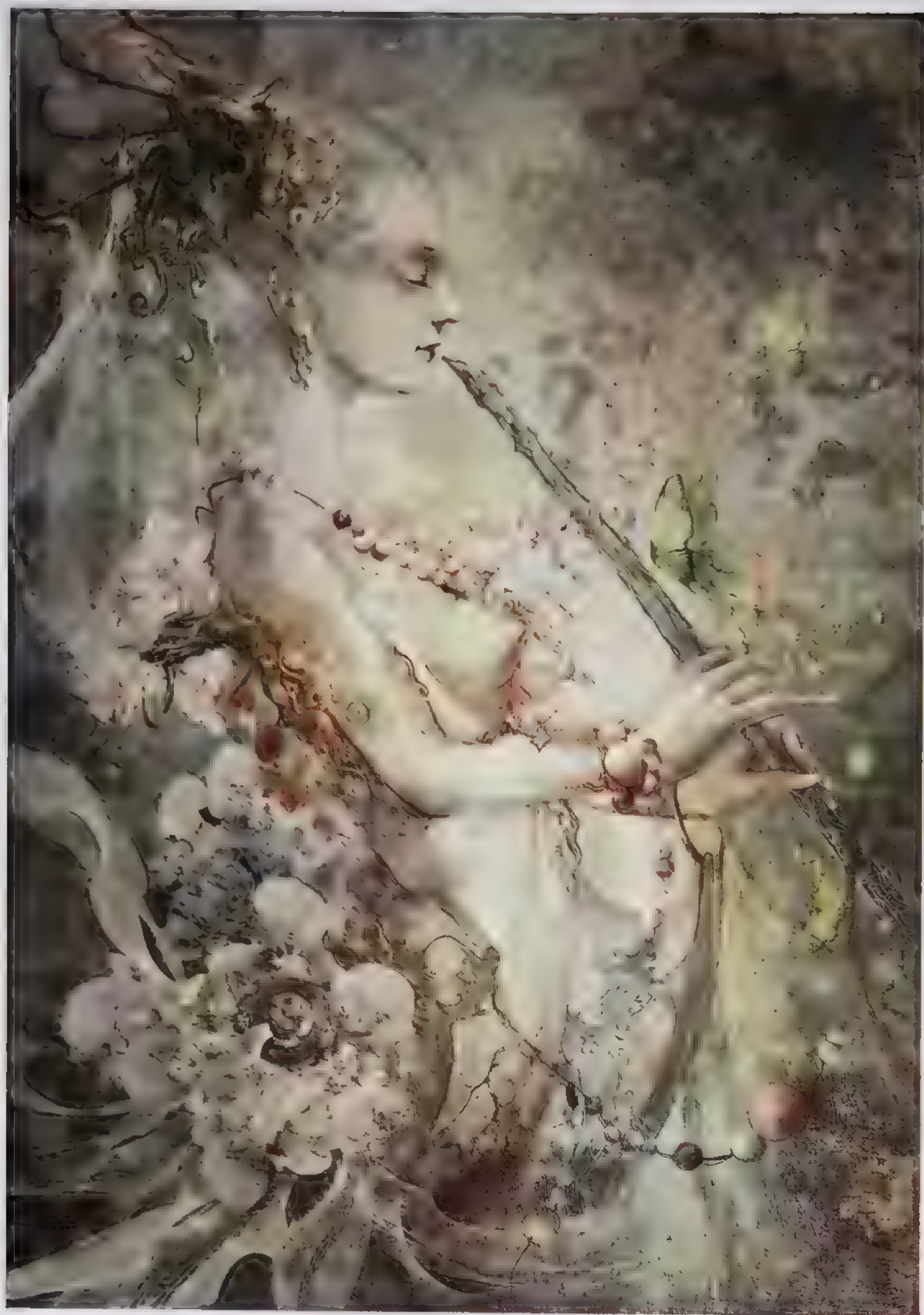
Wesley Burt

Title: Moleskine'd Medium: Graphite Size: 10 x 8.25 in.



Rovina Cai

Title: Cold Wind Medium: Graphite and digital Size: 13 x 20 in.



Te Hu

Title: Music Xiao Medium: Digital Size: 11.75 x 16.5 in.



Thomas Campi

Title: Ace of Heart Medium: Digital Size: 13.75 x 16.25 in



Ki "Gawki" Kline

Title: The Roots Medium: Photoshop Size: 12 x 19 in.



Lane Brown

Title: Communion Medium: Digital



Tran Nguyen

Title: Orange Is Not Your Color Medium: Acrylic and colored pencil Size: 12 x 12 in.



Tran Nguyen

Title: Through a lone, Winding Road Medium: Acrylic and colored pencil Size: 18 x 25 in.



Lindsey Look

Title: Karou Medium: Oil on board Size: 14 X 11 in.



Wylie Beckert

Title: Tam Lin Medium: Oil, acrylic ink and colored pencil Size: 24 x 18 in.



Fian Arroyo

Title: Discovering Truth in Ancient Fables

Medium: Watercolor and India ink Size: 11 x 14 in. Client: ZaPow Gallery



Gina Matarazzo

Title: Tamias Striatus

Medium: Oil on Claybord panel with gold leaf Size: 11 x 14 in.



Erika Taguchi-Newton

Title: Shallow Waters Medium: Acrylic Size: 10 x 13 in.



Zach Montoya

Title: Gatherer Medium: Watercolor and digital Size: 5 x 7 in.



Alyssa Winans
Title: Man's Road Medium: Digital Size: 8 x 12 in.



Andrew Mar
Title: Father Medium: D'gita



Andrzej L. Olszewski
Title: Backgrounders Medium: Watercolor with white gouache Size: 12.5 x 9.5 in.



Jean Kim

Title: I Feel Bear Tired Size: 12 x 9 in.



Choong Yoon

Title: Riding a Lion Medium: Digital Size: 18 x 18 in.



Artur Sadlos

Title: Moeti Conceptverse: Awake Medium: Digital Size: 9 x 5 in.



Chris Dunn

Title: Feast Medium: Watercolor and gouache Size: 20 x 16 in. Client: Galerie Daniel Maghen Art Director: Olivier Souillé



Chris Dunn

Title: Beekeeper Medium: Watercolor and gouache Size: 9 x 12 in. Client: Galerie Daniel Maghen Art Director: Olivier Souillé



Chris Dunn

Title: Rag and Bone Medium: Watercolor and gold-leaf Size: 9 x 12 Date: 2011 Artist: Chris Dunn Medium: Art Director Oliver Saul A



Omar Rayyan

Title: Puss in Boots Flutes Medium: Watercolor Size: 11 x 13 in.



Omar Rayyan

Title: Playing Possums Medium: Watercolor Size: 12 x 16 in.



Omar Rayyan

Title: Tea in the Tempest Medium: Watercolor Size: 13 x 18 in.



Omar Rayyan

Title: Renard and the Grapes Medium: Watercolor
Size: 11 x 15 in. Client: John Novak



Omar Rayyan

Title: Backgammon Medium: Oil
Size: 18 x 24 in. Client: Catherine Gyllerstrom



Omar Rayyan

Title: Kiwi Tea Medium: Watercolor
Size: 11 x 16 in. Client: Ingrid Neilson



Adam S. Doyle

Title: Prince with a Thousand Enemies
Medium: Oil and digital Size: 18 x 24 in. Client: JGO Gallery



Antoine Revoy

Title: Compendium Medium: Graphite and digital color Size: 14 x 17 in.



Antoine Revoy

Title: Year of the Ram Medium: Pen and ink Size: 7.5 x 10.5 in.



Brynn Metheney

Title: Spring Brood Medium: Pencil and digital Size: 7 x 11 in.



Noah Klocek

Title: Guardians of the Forest Medium: Pencil and digital Size: 16 x 8 in.



Nicole Gustafsson

Title: Home Among the Branches Medium: Gouache and ink Size: 9.5 x 9.5 in.



Justin Gerard

Title: Spells Are Hard Medium: Watercolor and digital Size: 16 x 20 in.



Justin Gerard

It's the Wrong Door Medium Watercolor and digital Size: 12 x 16 in



Cory Godbey

Title: The Rescue II Medium: Pencil and digital



Eric Deschamps

Title: Spring Willow Medium: Digital Size: 12 x 18 in



Eric Deschamps

Title: Holy Crap! Medium: Digital Size: 13 x 20 in.



William Stout

Title: Mad Monster Party Medium: Ink and watercolor
Size: 17 x 12 in. Client: Creature Features Art Director: Taylor White



Scott Gustafson

Title: Addie's Window Medium: Oil on canvas
Size: 20 x 24 in. Client: Addie Sorkilmo



Jean-Baptiste Monge

Title: Little Krampus Medium: Digital Size: 30.5 x 41.5 cm.



Tom Newsom

Title: The Dragon Slayers Medium: Gouache Size: 13.75 x 15.25 in.



Alina Chau

Title: Lord of the Rings Medium: Watercolor on wood Size: 18 x 24 in. Client: Pop 2 Action gallery show, Hero Complex Gallery

ARTIST INDEX

Jordan Abernethy 173
jordan.artwork@gmail.com
jordanabernethy.com

Arthur Adams 110
arthuradamsart@gmail.com
arthuradamsart.com

Alex Alice 104-105
contact.alexalice@gmail.com
alexalice.com

Samuel Araya 208
paintagram@gmail.com
samarayaart.com

Fian Arroyo 287
fian@fian.com
fian.com

Kip Ayers 264
kip@kipayersillustration.com
kipayersillustration.com

Daren Bader 110
darenbader@gmail.com
darenbader.com

Anna and Elena Balbusso 61
apiue@balbusso.com
balbusso.com

Paolo Barbieri 272
paolobarbieriart.com
Facebook: Paolo Barbieri Art

Elen Barkin 250
info@ellenbarkinart.com
ellenbarkinart.com

Juan Carlos Barquet 256
juan.c.barquet@gmail.com
jcbarquet.com

Jonathan Bartlett 49, 99
jb@bartlettstudio.com
bartlettstudio.com

Mark Behm 75
markbehm@markbehm.com
markbehm.com

Wylie Beckert 15, 50, 218, 286
wbeckert@gmail.com
wyliebeckert.com

Julie Bell 210
info@borisjulie.com
info@juliebell.com

Audrey Benjaminsen 102-103, 127, 130-131, 135, 256
abenjami@c.ringling.edu
audreybenjaminsen.tumblr.com

Rick Berry 72-73, 192
info@rickberrystudio.com
rickberrystudio.com

Courtney Billadeau 208
cbilladeau@billet-deaux.com
billet-deaux.com

Ed Binkley 194, 202, 219
mail@edbinkley.com
edbinkley.com

Steven Russell Black 274
shapess@gmail.com
stevenrussellblack.com

Johann Bodin 226
yozartwork@gmail.com
yozart.blogspot.fr

Paul Bonner 238-239, 273
bonner@mail.dk

Sam Bosma 178, 179
sambasma@gmail.com

Marius Bota 146
m.mouser.77@gmail.com
mariusbota.com

Noah Bradley 214
noahbradley@gmail.com
noahbradley.com

Brom 247
BromArt.com

Laurie Lee Brom 200-201
laurieleebrom.com

Eric Lloyd Brown 140
eric@ericlloydbrown.com
ericlloydbrown.com

Lane Brown 284
lane339@gmail.com
LaneBrownArt.com

Tim Bruckner 170
artfarm@amerytel.net
timbruckner.com

Scott Brundage 101, 274
ScottBrundage.com
203-313-9389

Wesley Burt 282
wesleygburt@gmail.com
216-409-3652

Rovina Cai 64, 190, 198-199, 282-283
hi@rovinacai.com
rovinacai.com

Thomas Campi 284
thomasthom75@gmail.com
thomascampi.com

Krystal Camprubi 87
contact@krystal-camprubi.com
theartofkrystal.com

Paul Canavan 272
paulscottcanavan@gmail.com
paulscottcanavan.com

Bill Carman 83, 183, 206, 246
bcarman@boisestate.edu
billcarman.com

Kristina Carroll 206
kristina@kristinacarrollart.com
kristinacarrollart.com

Alina Chau 301
alina.chau@gmail.com
alinachau.com

Clem Chen 168-169
clemchen5@gmail.com
clemchen.com

Frank Cho 100-101, 123
monkeyboycho@gmail.com
apesandbabes.com

Sung Choi 128-129, 154
sungchoiart@gmail.com
sungchoi.com

Dan Chudzinski 164, 167
chudsculpture@gmail.com
danchudzinski.com

J.A.W. Cooper 48, 64-65, 249
jawcooper@gmail.com
jawcooper.com

Galen Dara 115, 207
galendara@gmail.com
galendara.com

Dustin d'Arnault 150-151
djdarnault@yahoo.com
heydusty.com

Dustin d'Arnault and Jorge Gutierrez 150
djdarnault@yahoo.com
heydusty.com

Camilla d'Errico 248
info@camilladerrico.com
camilladerrico.com

Cameron Scott Davis 87
cdavisart.com
sleepwalkerbooks.com

Bastien Lecouffe Deharme 146-147, 255
deharme@gmail.com
deharme.com

Jeff Delierre 279
jeffdelierre@gmail.com
jeffdelierre.com

Eric Deschamps 67, 215, 298-299
deschampsart@me.com
ericdeschamps.com

Joe DeVito 138
jdevito.com
kongskullisland.com

Daniel Dociu 136-137
danieldociu@gmail.com
danieldociu.weebly.com

Devon Dorrity 168
devondorrity@gmail.com
devondorrity.com

Allen Douglas 279
allen@allendouglasstudio.com
allendouglasstudio.com

Alexandra "Lexxy" Douglass 234
alexandra-douglass.com

Dan dos Santos 54-55, 82, 109, 218
dandossantos.com
203-521-4870

Adam S. Doyle 294
mail@adamsdoyle.com
adamsdoyle.com

Tony DiTerlizzi 53, 92
studio@diterlizzi.com
DiTerlizzi.com

Johnny Dombrowski 40
johnny@johnnydombrowski.com
johnnydombrowski.com

Chris Dunn 290-291
contact@chris-dunn.co.uk
chris-dunn.co.uk

Jensine Eckwall 180
jensineeckwall@gmail.com
jensineeckwall.com

Jesper Ejning 92
jesperejning.dk
ejning@jesperejning.dk

Craig Elliott 146
craigelliottgallery.com
craig_elliott@mac.com

Lisa Falkenstern 87
lisafalkenstern.com
lisa@lisafalkenstern.com

Kev Ferrara 125
kev@kevferrara.com
914-388-6831

Scott Fischer 120-121
fisch@fischart.com
www.fischart.com

Eric Fortune 250-251
efortune357@hotmail.com
www.ericfortune.com

Owen Freeman 118
owen@freeman.net
owenfreeman.com

Randy Gallegos 43
randy@gallegosart.com
gallegosart.com

Frederick Gardner 151
elfrederico3@gmail.com
elfrederico.blogspot.com

Alex Garner 112-113
alexgarnerart@me.com
AlexGarner.com

Justin Gerard 7, 296, 297
justingerardillustration@gmail.com
gallerygerard.com

Annie Stegg Gerard 10, 264
gallerygerard.com
contact@anniestegg.com

Donato Giancola 47, 95, 191, 232-233, 240
donato@donatoart.com
donatoart.com

Gary Gianni 127
ggianni@sbcglobal.net

Carmine Giugliano 167
giugliano Carmine@gmail.com

Cory Godbey 51, 62-63, 298
cory@corygodbey.com
corygodbey.com

Alessandro Gottardo 183
alessandrogottardo.com

Lucas Graciano 214-215
lucasgraciano@yahoo.com
lucasgraciano.com

Burton Gray 194
artist@burtongray.com
burtongray.com

Rebecca Léveillé-Guay 241, 262
rebeccaguay@yahoo.com
rebeccaguay.com

Sam Guay 280
samguayart@gmail.com
samguay.com

Jorge Gutierrez 150
super-macho.com

James Gurney 193
gurneyjourney.blogspot.com
youtube.com/user/gurney-journey

Scott Gustafson 16-19, 56-57, 90-91, 205, 300
scott@scottgustafson.com
scottgustafson.com

Nicole Gustafsson 296
nimasprout.com
nicole@nimasprout.com

Wayne Haag 190
ankaris@mac.com
ankaris.com

Joel Harlow 172
joelharlowdesigns@att.net
joelharlowdesigns.com

Michael C Hayes 276
mike@artofmike.com
artofmike.com

Jana Heidersdorf 254
janaheidersdorf@gmail.com
janaheidersdorf.com

Stephen Hickman 277
stephenhickman.com
shickman@stephenhickman.com

Luke Hillestad 258-259
lukehillestad.com
lukehillestad@gmail.com

Te Hu 132, 146, 208, 284
huteford@gmail.com
artstation.com/artist/huteford

Matt Hughes 52
matthughesart@gmail.com
MattHughesArt.com

Tyler Jacobson 98, 209, 226
tylerjacobsonart.com
tylerjacobsonart@gmail.com

Jonas Jensen 255
Jonasjensen.artstation.com
Jonasjensenmail@gmail.com

Kellan Jett 133, 141
jettpack@gmail.com
kellanjett.com

Android Jones 4-5, 48, 196-197, 212
light@androidjones.com
androidjones.com

Jaime Jones 228
jaime@artpad.org

Patrick J. Jones 211
pjartworks.com

Fred Jordan 140
fred@fredjordanart.com
fredjordanart.com

Nick Keller 145
nickbkeller@gmail.com
nickkellerart.com

Chamisa Kellogg 86
chamisa kellogg@gmail.com
707-291-2393

Hannah Kennedy 221
hannahkennedyart@gmail.com
hannahkennedy.com

Jean Kim 289
jeankim0805@gmail.com
jeankim.me

Kimberly Kincaid 264
kimkincaidart@msn.com
artbykimkincaid.com

Edward Kinsella III 41, 181, 280
info@edwardkinsellaillustration.com
edwardkinsellaillustration.com

Ki "Gawki" Kline 284
gawkiart@gmail.com
gawki.net

Rich Klink 172
rich@mistaklink.com
www.mistaklink.com

Noah Kloczek 296
imageblock.com
iamcreativeagency.com

Michael Komarck 230
mkomarck@comcast.net
komarckart.com

Karl Kopinski 229
karlkopinski@gmail.com

Devin Korwin 276
dkorwin@gmail.com
devinkorwin.com

J. Anthony Kosar 172
J.Anthony@KosartEffects.com
kosart.com

Kosart Studios 172
studio@kosarteffects.com
kosart.com

Anita Kunz 254
akunz@anitakunz.com
anitakunz.com

Tobias Kwan 259
toby@tobiaskwan.com
tobiaskwan.com

Stephanie Law 79
stephlaw@gmail.com
shadowscapes.com

Elizabeth Leggett 79
archwayportico1@gmail.com
archwayportico.com

Todd Lockwood 78
todd@toddlackwood.com

Lindsey Look 286
lindseylook@gmail.com
lindseylook.com

Yoann Lossel 260-261
yoannlossel@hotmail.fr
yoannlossel.blogspot.fr

Tula Lotay 108
tulalotay@gmail.com
tulalotay.com

Jeffrey Alan Love 58, 96-98, 186, 203
jeff@jeffreylanlove.com
www.jeffreyalanlove.com

Ashly Lovett 264
alovett@ashlylovett.com
ashlylovett.com

Howard Lyon 206
fineart@howardlyon.com
howardlyon.com

Nimit Malavia 74, 118-119
nimitmalavia.com
nimit@nimitmalavia.com

Gregory Manchess 68,
265-268
manchess@mac.com
manchess.com

Slawomir Maniak 229
maniak@maniakart.com
maniakart.com

Michael Manomivibul
109, 252
mike@mikemanoart.com
mikemanoart.com

Andrew Mar 288
andrewkmar@gmail.com
andrewkmar.com

Jonathan Marks 124
jonemarks@gmail.com
jonathanmarksart.tumblr.com

Mary Ancilla Martinez 145
mary@maryancilla.com
maryancilla.com

Stephan Martinieri 231
stephan@martinieri.com
martinieri.com

Pavol Martinický 32
palomartinicky@gmail.com
Ing. Pavol Martinický,
Jána Stanislava 27
Bratislava, 84105, Slovakia

Victor Maury 270
vmaury.moulinbleu
@gmail.com
victormaury.com

Gina Matarazzo 287
gino@ginamatarazzo.com
ginamatarazzo.com

Bill Mayer 246
bill@thebillmayer.com
404.378.0686

Mary McLain 269
m.mclain@ymail.com
marymclain.com

Dave McKean 126, 127
asfabiz@gmail.com
allenspiegelfinearts.com

Miranda Meeks 270-271
hello@mirandameeks.com
mirandameeks.com

David Meng 171
dmengart@gmail.com
davidmengart.blogspot.com

Brynn Metheney 155, 295
contact@brynnart.com
brynnart.com

Petar Meseldzija 59, 80-82
petarmeseldzija.blogspot.nl
petarmeseldzijaart.com

Jennifer L. Meyer 115
artist@jennifer-meyer.com
jennifer-meyer.com

Bruce D. Mitchell 167
facebook.com/
bruce.d.mitchell
conceptualexecutioner.com

Peter Mohrbacher 277
bugmeyer@gmail.com
vandalthigh.com

Jean-Baptiste Monge
234, 300
jbmonge.com

Goñi Montes 2-3, 44,
115, 195
goni@goniart.com
678-860-6934

Zach Montoya 287
zachrmontoya@gmail.com
zachmontoya.com

Steve Morris 121
sm@stevemorrisart.com
stevemorrisart.com

John Mueller 125
muellermail@gmail.com
973-580-2887

Reiko Murakami 243
raqmoful@gmail.com
reikomurakami.com

Chris Murray 183
contact@chrisbmurray.com
chrisbmurray.com

Sean Andrew Murray
33, 217
sean@
seanandrewmurray.com
seanandrewmurray.com

Diana Emilova Naneva 114
functionalneighbour
@gmail.com
functionalneighbour.
tumblr.com

Mark Newman 165
newmanmark@sbcglobal.net
510-654-4307

Tom Newsom 300
tom@newsomart.com
newsomart.com

Gary Northfield 79
garynorthfield@gmail.com
garynorthfield.com

Victo Ngai 14, 42-43,
84-85, 182, 188-189, 220
victo@victo-ngai.com
victo-ngai.com

Tran Nguyen 176-177,
192, 285
mynameistran.com
mail@mynameistran.com

Tim O'Brien 187
obrienillustration@me.com
obrienillustration.com

Kate O'Hara 186
kateoharaillustration
@gmail.com
kate-ohara.com

Andrzej L. Olszewski 288
usagi87@onet.eu

Karla Ortiz 72, 184,
225, 256-257
lconophobian@gmail.com
karlaortizart.com

Roberto Ribeiro Padula 280
dagobass@yahoo.com.br
facebook.com/BoneKrishna

James Paick 142-144
james@
scribblepadstudios.com
ScribblePadStudios.com

John Jude Palencar
70-71, 273
commissions@johnjudepalen-
car.com
johnjudepalencar.com

David Palumbo 47, 51,
68-69, 106, 118, 280
dave@dvpalumbo.com
dvpalumbo.com

David Petersen 116-117
mouseguard.net

John Petersen 75
john@petersenart.com
petersenart.com

John Picacio 231
john@johnpicacio.com
johnpicacio.com

Shane Pierce 274
shanepierceart@gmail.com
shanepierce.com

Anthony Pismarov 268
anthonypismarov@gmail.com
anthony-pismarov.com

Gloria Pizzilli 184
hello@gloriapizzilli.com
gloriapizzilli.com

Colin Poole 12, 210, 174
colin@colinpoole.com
colinpoole.com

Colin and Kristine Poole
12, 174
colinpoole.com
kristinepoole.com

Kristine Poole 12, 174
kristine@kristinepoole.com
kristinepoole.com

Mark Poole 214
markpooleillustrator
@gmail.net
markpoole.net

George Pratt 111
blind_boy@mac.com
georgepratt.com

Theo Prins 156-159
theo.w.prins@gmail.com
theoprins.com

Vinod Rams 93, 190
vinod@vinodrams.com
vinodrams.com

**Vinod Rams and Devon
Cady-Lee** 190
vinodrams.com
vinod@vinodrams.com
gorrem.tumblr.com/
gorremhome@hotmail.com

Omar Rayyan 242,
292-294
studiorayyan.com
508-693-5909

Red Nose Studio 185
rednosestudio.com

Antoine Revoy 294
revoy.net
508-215-6219

Rob Rey 216, 275
rob@robreyart.com
robreyart.com

Wayne Reynolds 222
waynereynoldsart
@ntlworld.com

Paolo Rivera 52, 122-123
mail@paolorivera.com

Chris Rahn 222-223
chris@rahnart.com

Forest Rogers
160-161, 170
forestr Rogers@gmail.com
forestr Rogers.com

Virginie Ropars 8, 175
virginie.ropars@gmail.com
vropars.free.fr

Jessica Roux 254
jessicaroux@gmail.com
jessica-roux.com

Greg Ruth 9, 252-253
asfabiz@gmail.com
allenspiegelfinearts.com

Artur Sadlos 289
artur@artursadlos.com
artursadlos.com

Chris Seaman 231
chriseamanart.com
chriseamanart@att.net

Dave Seeley 140, 192
Seeley@DaveSeeley.com
DaveSeeley.com

Arantza Sestayo 45
arantza.info
arantzasestayo@gmail.com

Sean Sevestre 274
seansevestre@gmail.com

Marc Scheff 269
marc@marcscheff.com
marcscheff.com

Morgan Schweitzer 196
morgan
@morganschweitzer.com
morganschweitzer.com

Ben Shafer 135
info@benshafer.com
benshafer.com

Cynthia Sheppard 66, 222,
236-237
sheppardarts@gmail.com
sheppard-arts.com

James Shoop 173
shoopscu@yahoo.com

David Silva 162-163
dsilva20@creative-beast.com
creative-beast.com

Yuko Shimizu 38-39,
94, 118, 190-191
yuko@yukoart.com
yukoart.com

Jessica Shirley 204
jessica.m.shirley@gmail.com
jessicashirleyart.com

Pavel Sokov 192
pavelsokov@gmail.com
pavelsokov.com

Greg Spalenka 46
Spalenka.com
818-992-5828

Dug Stanat 166
dug@dugosaurus.com
dugosaurus.com

Matthew Stewart 52,
224, 278
matthew-stewart.com
mattstewartartblog.
blogspot.com

Chase Stone 98
chasestoneart@gmail.com
chasestoneart.com

William Stout 123,
234-235, 300
williamstout@williamstout.com
williamstout.com

Rachel Suggs 277
rsuggs11@gmail.com
rachelsuggsillustration.com

Paul Sullivan 148-149
paulsconcepts@gmail.com
pencilprimate.com

Greg Swearingen 79
gregswearingen.com

Erika Taguchi-Newton 287
etaguchi@yahoo.com
erikataguchi.com

Andrew Theophilopoulos
279
Theonidesart@gmail.com
Andrewtheo.com

Heather Theurer 263
h_theurer_artwork
@yahoo.com
heathertheurer.com

R.T. Timebomb 168
rt.timebomb@yahoo.com
rttimebomb.deviantart.com

Viktor Titov 227
viktortitov@yahoo.com

James Turner 107
james@jillustration.com
jillustration.com

Simon Varela 152-153
VladimirVarela@yahoo.com

Josh Viers 141
viersjs@gmail.com
conceptbyjosh.com

Raoul Vitale 211, 281
raoulvitaleart.com
raoulvitale.blogspot.com

Kelly Wagner 49
kwagnerdesign@gmail.com
kellywagnerdesign.com

Sam Weber 60, 76-78
sam@sampaints.com
sampaints.com

Taylor Wessling 36-37
taylor@taylorwessling.com
taylorwessling.com

Lars Grant-West 75
larsgrantwest@comcast.net
larsgrantwest.com

Michael Whelan 186
mw.art@me.com
michaelwhelan.com

Allen Williams 134,
244-245
allen@ijustdraw.com
ijustdraw.com

Jeremy Wilson 208
jeremywilsonart@gmail.com
jeremywilsonart.com

Alyssa Winans 288
alicique@gmail.com
alysawinans.com

Bayard Wu 138
hishangyiju.blog.163.com
facebook.com/bayard.wu

Kieran Yanner 255
kieran@kieranyanner.com
kieranyanner.com

Rebecca Yanovskaya
213, 262
ryanovskaya@gmail.com
rebeccayanovskaya.com

Victoria Ying 88-89
vcying@gmail.com
victoriaying.com

Choong Yoon 289
choong.art@gmail.com
choongyoon.com

Huanhua Zhao 139
278681528@qq.com
hua.artp.cc



For twenty-two years the *Spectrum* annual has been a showcase for the best and brightest creators of fantastic art from around the globe: it serves as an invaluable resource book for art directors, art buyers, publishers, and agents world-wide. Hundreds of copies are sent out gratis with the intent of generating additional work and exposure for the artists selected for inclusion in the annual. The circulation of *Spectrum* far exceeds those of other annuals and resource books; we deliberately maintain a price that makes it affordable for every budget. Our purpose and singular agenda is the promotion of the art and artists. We believe that *Spectrum* functions as a cost-efficient promotional forum and provides a bridge between creator, client, and aficionado as well. *Spectrum*

is all about facilitating opportunities for creators, about growing the audience for imaginative work in all its forms, without pretension and without prejudice.

Spectrum 23 jury members include David Palumbo, Cynthia Sheppard, Kirk Thatcher and Terryl Whitlatch with an additional member to be announced. The Call for Entries poster this year is by Claire Wendling. To learn more about *Spectrum* and for information about the Call for Entries, please visit our website at spectrumfantasticart.com.

Painting: Cover for Will Elliott *World's End* novel (© 2015 Tor Books) by Cynthia Sheppard



The best-selling *Spectrum* series—often imitated but never equaled—continues with this lavishly produced 22nd annual. *Spectrum* is the premier showcase for imaginative fantastic arts in the book, comic, film, horror, illustration, sculpture, conceptual art, fine art and video-game genres. With exceptional images by extraordinary creators, this elegant, full-color collection showcases an international cadre of creators working in every style and medium—both traditional and digital. This volume features over 450 works by more than 240 diverse visionaries, including Paul Bonner, Brom, Frank Cho, J.A.W. Cooper, Tony DiTerlizzi, Donato Giancola, James Gurney, Scott Gustafson, Victo Ngai, Virginie Ropars, Yuko Shimizu, Paul Sullivan and Allen Williams. *Spectrum 22* continues the freshness and excellence that was established over twenty years ago.

"*Spectrum* is more than a book, more than a competition. It's a community. The very best artists in the realms of fantasy, science fiction, speculative fiction and comics meet here as peers in this unusually fraternal space. This is the only place in the universe where you'll see legendary artists alongside newcomers, all presenting their images for you to marvel at. The only defining factor is artwork that will knock your socks off!"
—Mark Chiarello, VP, Art & Design Director DC Comics

"A bottomless source of inspiration, each volume of *Spectrum* brings me face-to-face with the very best in contemporary fantastic art."

—Brom, award-winning author and artist of *The Child Thief*, *The Devil's Rose*, *The Plucker* and *Krampus, the Yule Lord*

Front cover art "The Magician of the Mountain" by Bastien Lecouffe Deharme
Back cover art "Orange Is Not Your Color" by Tran Nguyen



FLESK



fleskpublications.com \$35.00
spectrumfantasticart.com